

Drum major prepares senior recital



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Michigan firm becomes Joplin's newest business

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Historic local structures lack upkeep

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THE CHART

Vol. 53, No. 4

Missouri Southern State College, Joplin, Mo. 64801-1595

Thursday, October 1, 1992

FIRST AMENDMENT RIGHTS

Demonstrators, ACLU poised to take legal action

College could be among defendants

T.R. HANRAHAN
EDITOR-IN-CHIEFKAYLEA HUTSON
EXECUTIVE EDITOR

Five Missouri Southern students have concluded that the only place they will find justice is in a federal court.

Chris Sanders, president of Southern's Young Democrats, told *The Chart* Tuesday that the American Civil Liberties Union agreed in principle to help students who were detained at a rally for President George Bush Sept. 11

at the College. The students carried signs supporting Democratic nominee Bill Clinton and were confined to an area out of sight or earshot of the campus oval and the president.

Sanders said a Student Senate resolution condemning the detention and a committee formed by College President Julio Leon to look into the matter are not enough.

"I don't see any course of action that the committee could take which would change ours at this point," Sanders said. "The resolutions and the committees are a good start, but our rights were grossly violated and the blame is being passed around."

"It would be nice to know just who actually issued the order."

The committee held its first meeting Tuesday, and will meet early next week.

Sanders said representatives of the ACLU indicated the organization is willing to provide the students with assistance and it is likely that they will accept the case and pursue legal action. Possible defendants in the case have not been determined, Sanders said.

"I have contacted the ACLU to try to represent us in this case," he said. "They have accepted. They are going to have an emergency meeting of their board, and the case will probably be accepted by them."

"I have no idea [about who might

be named as defendants]. I know I have made a lot of jokes about making a flow chart about who I am going to sue. There are several as of what they (the ACLU) have told me right now."

Sanders said it was "a possibility" that Southern might be named in the action.

Dick Kurtenbach, executive director of the ACLU of Kansas and western Missouri, confirmed that his organization has accepted the students' case.

"What we normally do is put these questions (potential cases) before the entire board of directors at their monthly meeting," Kurtenbach said. "Unfortunately, the next meeting is at the end of October. We are not having an

emergency meeting as such, but I am on the phone with board members getting their authorization. I should have accomplished that by tomorrow [yesterday]."

"It is fair to say we have taken the case. What I am doing now is informing the board and getting their authorization to spend the money if it comes to that."

Kurtenbach declined to say where such an action may be filed, but he did say it would more than likely be in federal court. Federal courts hear civil cases involving Constitutional questions.

Kurtenbach said the ultimate decision on whether the situation will reach a courtroom rests with the students.

"A specific course of action will

only be approved after the students and the others talk with the lawyers representing them," he said. "We have attorneys all across the region who are supportive of the work that the ACLU does."

"It is likely they will have somebody in the area as well as lawyers in the Kansas City area—who are closer to our office—which will work on the situation."

Sanders said the students are taking this action as a matter of principle rather than as a political statement.

"It is not a political statement at all," he said. "It is trying to find out who violated our rights."

"We are prepared to take this as far as we can."

COLLEGE ADMINISTRATION

Committee begins policy evaluation

Leon gives members their charge, reviews facts surrounding Bush visit

JEFFREY SLATTON
ASSOCIATE EDITOR

The first meeting of a committee designed to improve and establish policies and procedures concerning use of campus facilities was held Tuesday in James Hall.

The committee consists of: Larry Becker, Student Senate president; Dick Spurlin, director of the criminal justice program; Dr. Wayne Adams, Faculty Senate president; David Tate, head of the department of social science; and Dr. John Tiede, senior vice president.

College President Julio Leon addressed the committee before turning them loose to get to work.

After reviewing some of the facts

from the Bush visit, Leon told the committee to take those facts into account when making decisions.

"What if President Bush were to come back next week?" he said. "Think of it in terms of that."

Leon said he has been contacted about the possibility of using the campus for a similar visit by another candidate.

"I have told them the campus is available," he said. "But, at this point it is only hypothetical."

Leon said Tiede was the campus coordinator for the Bush visit and that they did not anticipate the amount of preparation required for a visit of the President.

"There was no comparison to this visit as opposed to his last visit as vice president a few years ago," he

said. "It may have also been compounded by the fact that there was a threat against the President's life."

Leon told the committee the College never sponsors such events as a matter of practice and tradition. Usually the College Republicans or Young Democrats are asked to sponsor.

"What can the College do to commit to free expression to keep this from ever happening again?" he asked.

After wishing the committee well, Leon left and Spurlin, who heads the committee, told the others that although no deadline was given, they should try to act with haste concerning the establishment of policies.

After the meeting, Spurlin said he would not try to instruct the committee, but ask for input instead.

"Everybody on this committee is a very active member of the campus community," he said. "I would

rather have someone concerned about the good of the College and the students."

Spurlin said everyone will review what is currently written down and try at the first meeting to discuss what policies should be established.

"We all agree that we want to act with haste and try to reach a decision as quick as possible, and try to make sure we reach the correct decision as quick as possible," he said.

After visiting with some of the committee members, Spurlin said they felt that maybe only two or three meetings would be needed. He said he didn't anticipate seeking any input from students involved in the incident.

"We know what happened," he said. "We just want to establish a policy to keep it from happening again."

The committee's first meeting is 7 a.m. Monday. Spurlin said the completion goal is the end of October.

United Way campaign underway

Fund-raising efforts for a local charity once again are underway.

Missouri Southern faculty and staff currently are participating in campus-wide efforts to raise money for the United Way of Joplin, with the efforts scheduled to begin this morning.

"We will have the a kick-off meeting Thursday morning, (today)

and get together with all of the team captains," said Dr. Jack Spurlin, co-chair of the United Way committee. "Each of the team captains will get packets to give all of their personnel in each building."

"They will distribute the packets and wait for it all to come back."

Twenty-two captains are involved in various areas of campus.

Spurlin said he and Eillen

Godsey, co-chair, have not set any formal goals for this year's efforts.

"My goal is to exceed last year's fund-raising," Spurlin said. "Last year we had more people participate but we gave less money."

"I'd like to surpass that if possible." Last year a total of 301 Southern faculty gave \$10,657.25. This was \$100 less than the 1990 total of \$10,787.

A BLOODLETTING



T. ROB BROWN/The Chart
Margaret Becker, freshman vocal music performance major, lets Red Cross volunteers tap into her veins during the campus blood drive. The Bloodmobile operated from 9 a.m. to 3 p.m. Monday.

OPENING THE DOORS



T. ROB BROWN/The Chart

Missouri Attorney General William Webster speaks at the dedication of the Webster Communications and Social Science Building. The building is named in honor of Webster's father, the late Sen. Richard M. Webster (R-Carthage). The elder Webster was instrumental in helping establish Missouri Southern.

CAMPUS IMPROVEMENTS

State officials, Webster family dedicate newest campus building

By T.R. HANRAHAN
EDITOR-IN-CHIEF

Although students have attended classes for more than a month in the Webster Communications and Social Science Building, the newest addition to the Missouri Southern skyline was officially dedicated last Thursday in the building's auditorium.

The building is named for the late Sen. Richard M. Webster (R-Carthage). On hand for the dedication were Webster's wife, Janet Webster, and his sons, Richard M. Webster, Jr. and Missouri Attorney General William Webster. Each member of the Webster family was given a plaque commemorating the event and the family cut the ribbon on the \$7.5 million facility.

"This is a day of joy for my family," William Webster said. "It [the dedication] is certainly uplifting for those of us who believe in this college."

The ceremony included a video highlighting the career of Sen. Webster. Webster was instrumental in making Southern a state college. In the video, the late senator talks with pride about Southern.

"Everyone laughed when we introduced legislation to establish a small college in the southwest corner of the state—but we did it," he said.

William Webster told the audience that "real monuments are not found in bricks and mortar or buildings with the name Webster on the front."

Instead, Webster said, true monuments are people. "Real monuments are found in the human heart and soul," he said. "The real monuments are the men and the women who will receive an education here."

Webster, the Republican nominee for governor, was joined on the podium by a political opponent, Sen. Roger Wilson (D-Columbia). Wilson, the Democratic nominee

for lieutenant governor, also praised the memory of Richard Webster.

"If ever a building should be named for Richard Webster, it should be a communications building," he said.

Wilson said the Webster Building was sorely needed because Southern has been one of the fastest growing colleges in the state.

"It's appropriate and I'm sure this campus would agree it is time," Wilson said.

William Webster also praised the strong community and the Boards of Regents past and present who committed themselves to the College.

"I look at a Board that had a vision," Webster said about Southern's first Board of Regents. "People in this community had a vision. Five times more students can go to college because Missouri Southern is here."

SEX CRIME SEMINAR ECM plans presentation

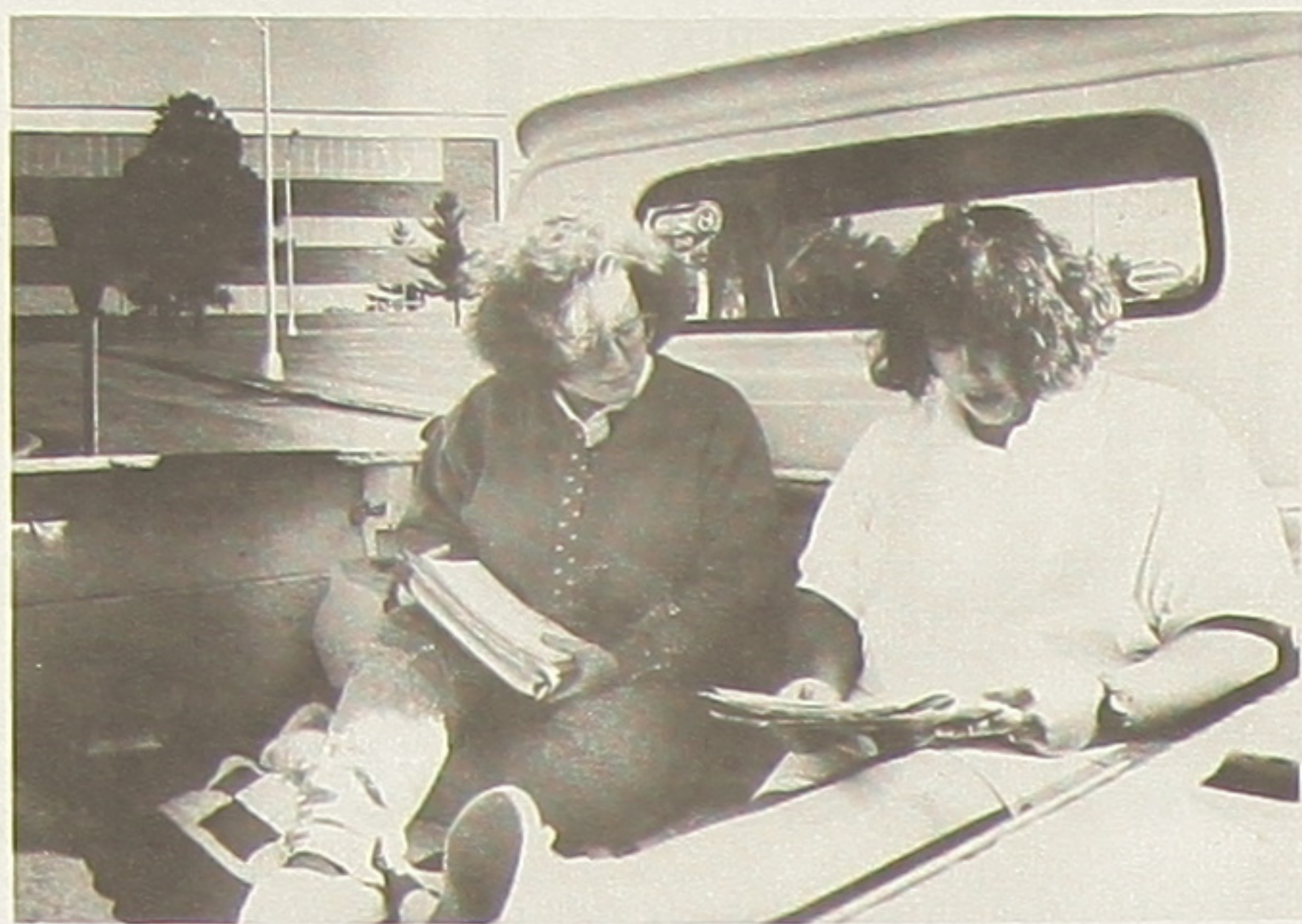
By P.J. GRAHAM
ASSOCIATE EDITOR

By attacking the subject of sex crimes before assaults occur, a campus organization hopes to prevent such events.

A sex crime seminar will be held at 11 a.m. tomorrow in the Connor Ballroom or Room 310 of the Billingsly Student Center. The Ecumenical Campus Ministry will sponsor the seminar, which will be conducted by Jack Spurlin, associate professor of law enforcement, and Vicki Myers, a detective with the Joplin Police Department.

"There were a few incidents on campus last year—I know one of the problems has been stalkers," said Rev. Christine Iannucilli, campus minister. "And I know he [Spurlin]

TAILGATE PARTY



Rhonda Hayes, freshman criminal justice major, and Judy Riley, freshman criminal justice major, make themselves comfortable in the back of a pickup while cracking their books Tuesday afternoon.

JOHN HACKER/The Chart

▶ Please see ECM, page 11

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CAMPUS HEALTH SERVICES

Students can now take a shot at the flu

Vaccinations available Tuesdays, Thursdays

By DAWN ADAMSON
STAFF WRITER

Flu vaccinations are now being offered to Missouri Southern students, faculty, and staff.

Vaccines are available from 9 a.m. to 11 a.m. and 2 p.m. to 3:30 p.m. Tuesdays and Thursdays in the Health Center at Kuhn Hall, Room 306.

"I haven't seen anything yet this year because flu season hasn't started yet, but usually [the symptoms are] nausea, vomiting, diarrhea, headaches, and sometimes fever and chills," said Julia Foster, R.N., coordinator of health services. "One of the major considerations is dehydration, and, of course, that's caused from fluid loss."

When the flu strikes the lungs, the

tissues become swollen and inflamed in the respiratory tract. The tissues usually heal within a few weeks. The whole body and a fever may rise to 101 degrees for a few days. The flu is a very severe illness for children and adults.

Each year the flu season is expected to begin sometime in October and last through late February or March," Foster said.

Influenza is the correct name for this contagious airborne virus. "If someone [carrying] sneezes or coughs and you are nearby, you can inhale it and get it," she said. "Of course, if you sneezed or coughed in the

▶ Please see SHOTS, page 11

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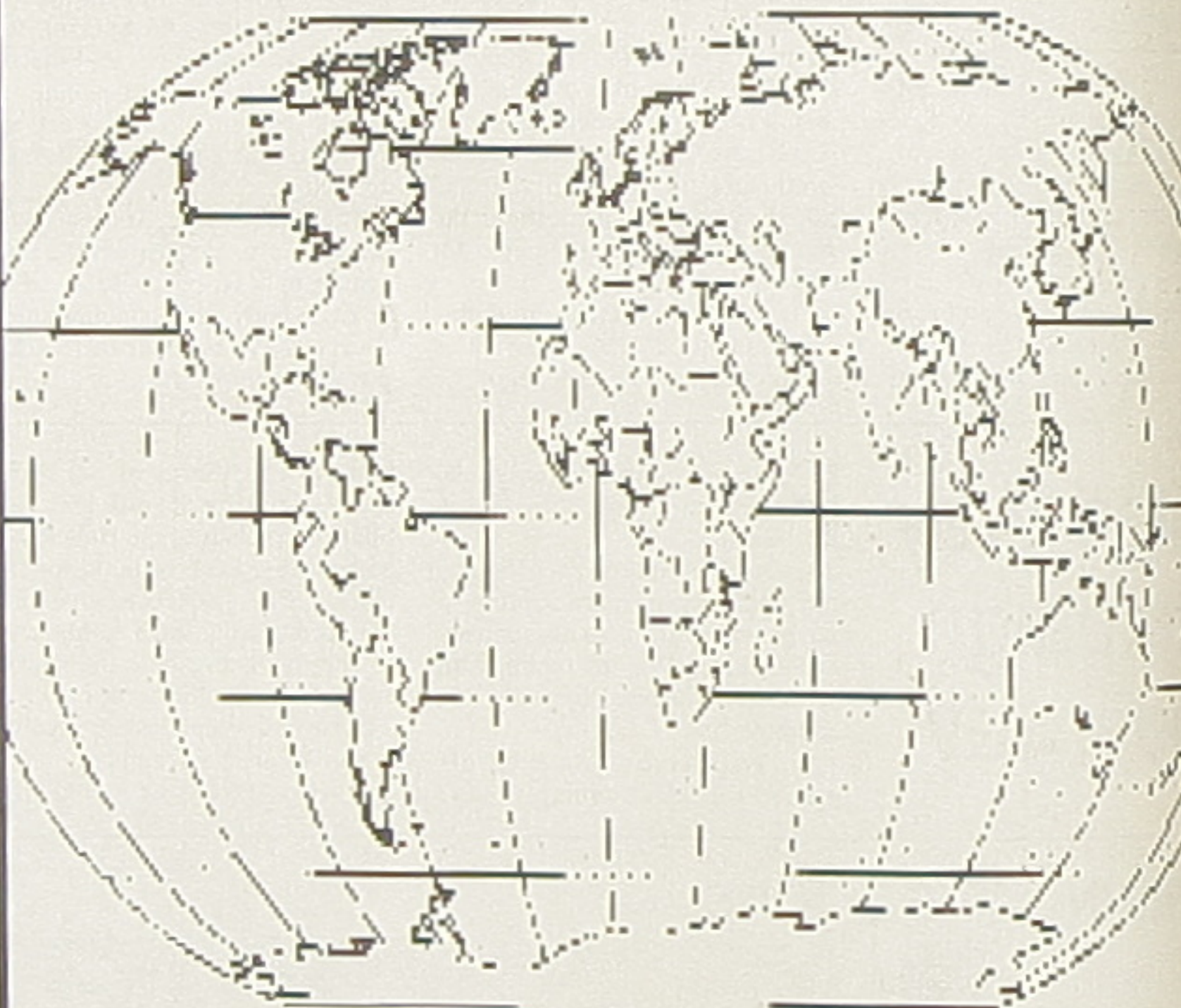
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ALUMNI ASSOCIATION

Membership drive now in full swing

Group seeking increase in numbers

By LESLIE KARR
AFF WRITER

lifetime memberships and license plates are focal points of the Missouri Southern Alumni Association's annual membership drive.

There are several benefits for alumni association members, but [the Alumni Association] really [the members benefit us]," said [eta Gladden, director of alumni affairs.

In benefits an Alumni association member receives are special rates for sporting events, a percent bookstore discount on purchases except textbooks, discounts at participating Joplin hotels, Spiva Library privileges, use of Southern's placement service, a pool and racquetball pass, and a pass for one of the Southern theatre presentations. Members also receive a subscription to Southern, a newspaper published three times a year containing information about campus activities and news of alumni events.

In order to become an Alumni association member, it is necessary to be a graduate or former student of Joplin Junior College, Jasper County Junior College, Missouri Southern College, or

Missouri Southern State College.

Currently, there are 341 lifetime members—which is up from 304 last year—512 regular members, and eight paylife members.

Interested members may join as a lifetime member (\$105 single or \$125 combination), a paylife member (same cost as a lifetime membership, but paid in increments), or as a regular member (\$15 single or \$20 combination). Regular memberships are good for the fiscal year through June 30, 1993.

Recent graduates receive a regular membership.

The Board of Directors decides what the membership money will finance. Seven Alumni Association scholarships for Southern students are given through the College Patron Scholarship Program. The Alumni Association also sponsors the Outstanding Graduate and Outstanding Alumnus awards.

The Alumni Association is offering Southern collegiate license plates, featuring the lion trademark, for any Missouri vehicle owner. It is not necessary to be an Alumni Association member to apply for the Southern license plate. A minimum \$25 donation to Southern is required. The money raised from the purchase of these licenses will be used for academic scholarships.

A LITTLE OFF THE TOP



T. ROB BROWN/The Chart

Al Wood, maintenance, trims a bush near the Webster Communications and Social Science Building. Wood said the bushes receive a yearly trim.

STUDENT SENATE

Senators determine fund request un'WISE'

By KAYLEA HUTSON
EXECUTIVE EDITOR

Five student organizations approached Student Senate during last night's meeting, but only four walked away with the requested funds.

The other group, World Issues for Study by Educators, saw their request for funds tabled following a discussion concerning hotel costs and the legitimacy of the trip.

WISE had requested \$1,000 to cover expenses for a trip to San Antonio, Texas, from Nov. 3-8.

During the trip, the students will work with local teachers in several inner city schools.

"I see no reason for us [Senate] to spend that much money for them to go somewhere out of state when they can see a lot of cultural difference from Joplin in Kansas City or St. Louis," said Melissa Butler, sophomore senator. "I don't see why they can't go somewhere closer. There are inner cities around here which are completely different from Joplin."

Lisa Hicks, WISE president, said the group chose San Antonio for specific reasons.

"It gives us insight into the culture down there," Hicks said.

Hicks said the San Antonio schools have a large population of Hispanic students who do not speak

English, unlike many schools in this area.

Reed Thompson, senior senator, moved to amend the finance committee's funding allocation of \$435.50 to \$782.25, which would allow the group to stay the night in San Antonio rather than Dallas.

However, even the amendment brought objections.

"I see no reason to spend \$782, to send 10 people to Texas to sight-see, when they can go to Kansas City or St. Louis," Butler said.

Following further discussion, Thompson withdrew his motion for the amendment, and the Senate voted to table further discussion about the request until next week's meeting.

In other action, the Senate allocated \$1,000 to three other groups: the Alpha Kappa Delta Honor Society to allow 10 students to attend a national conference in Chattanooga, Tenn.; the Student American Dental Hygienists Association to attend American Dental Association Convention in Orlando, Florida; and the Student Nurses Association, to attend the Missouri Student Nurses Association Convention in Springfield.

The Senate also allocated \$345 to Phi Eta Sigma to pay the registration expenses for three student delegates to the National Convention of Phi Eta Sigma at Purdue University in West Lafayette, Ind.

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OUR
EDITORIALS

Editorials on this page express opinions of The Chart staff. Observations elsewhere on the page represent independent viewpoints of columnists, cartoonists, and readers.

Find the truth

What a mess. American Civil Liberties Union involvement in the continuing debate between pro-Clinton demonstrators detained at the Sept. 11 rally for President George Bush and College and area law enforcement officials appears to be heating up.

To a boiling point.

Nine students have met with the ACLU and secured assistance in seeking justice for what they see as a violation of their First Amendment rights. The ACLU will meet within the next week and decide what course of action they will take in the matter. Chris Sanders, president of Southern's Young Democrats, has said such action likely will come in the form of a lawsuit.

If legal action is taken, whom will it be taken against? That's a good question, because to this point there has been blame enough to go around.

The Missouri Highway Patrol and the Jasper County Sheriff's department provided the muscle. Members of various campus organizations provided the "Bouncers for Bush." College officials, however misled they might have been on site, gave the order. No one has yet given any answers.

Clearly, these students had their rights violated. Questions still remain, however, as to who contributed to these violations and what type of retribution should be made to right the wrong. Now, it seems, the College and these students may have to go through a legal catharsis in order to find the truth.

Sanders has said the students will pursue this as far as they must to secure justice. This could last forever.

What a shame.

Attorneys, depositions, courtrooms, and juries are messy tools to fix our problems. If someone and/or everyone had come clean at the beginning, if the principles in this matter had sat together and looked for solutions, they might have spared us all the equivalent of a legal enema.

We urge all sides to proceed with caution and care. Any legal action should serve two primary purposes. First, it should find the truth about who did what to whom and for what reasons. Second, it must ensure that freedom of expression will be protected in the future by those who failed to recognize it Sept. 11.

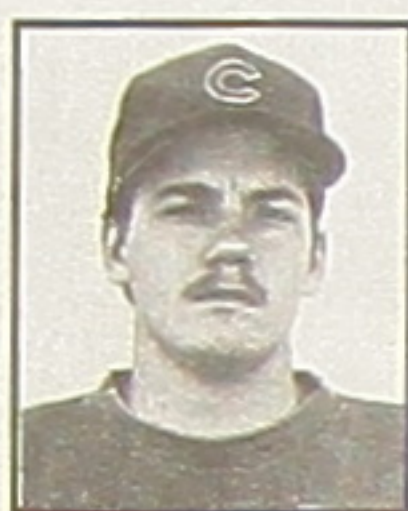
The First Amendment is worth the type of battle it seems is about to begin. Please don't kill truth and justice in the cross-fire.



Family values issue breeds hypocrisy

EDITOR'S COLUMN

“Obviously, if you are rich and white, you can have any sort of values you damn well please. But if you're black, or poor, or gay, or whatever, sit the hell down and shut up.”



By CHAD HAYWORTH
ASSOCIATE EDITOR

When politicians or religious leaders speak of family values, it always brings one question to my mind.

Who decides just what family values are?

Case in point: When Ice-T sings about being a cop killer, every Bible-thumpin', God-fearin', white-bread in America had a fit. However, the leader of this family values charade, President George Bush, appoints Arnold Schwarzenegger as the head of a national fitness program.

Does anybody else see a disparity here?

In other words, if a white guy portrays a cop killer in a movie (Arnie's Terminator series, for example) it's cool. But a black guy, someone who has seen the violence in his own front yard, gets chastised by millions if he says "F*** the police." (I'd tell you exactly what he said, but I don't want to make my censors have a cow.)

Obviously, if you are rich and white, you can have any sort of values you damn well please. But if you are black, or poor, or gay, or whatever, you can sit the hell down and shut up.

America is a divided land. And the powers that be have no intentions of making a change. If the rich whites can make the poor whites hate the blacks, and make the blacks hate the Koreans, and make the Koreans hate the Hispanics, the rich stay on top.

Divide and conquer. Plain and simple.

Another point: Out of one side of his mouth, Dan Quayle says he is "pro-life." But if his little girl decided to get an abortion, he says he would back

her up. I applaud the vice president for his thinking (for once), but he shows the fallacy of the anti-choice movement. What's good for the gander, Mr. Vice President. For say to the American people "My daughter, what she wants, but yours should stay in the womb makes you a hypocrite. With a capital H."

Now I could go on and on citing countless examples, but you get the picture. I will, however, give one final example: When Bill Clinton accused of marital infidelity, the Republican and much of the American press tried to catch a tryst by George Bush, not one word is said about anyone who even dares mention the allegation. Apparently, talking trash about Jennifer is more acceptable than talking trash about Jennifer. Lies are told from either side of the political fence.

Mud slinging comes from the religious right as long as it's a Democrat who's the target, says a word.

It is becoming more apparent that family issues are a deliberate attempt to disguise a complete lack of leadership or economic growth. Republican administrations of the last 12 years provided. It's a sham and it's a shame.

America and American voters deserve issues of importance need more exposure. Especially from those on the right.

Family values? Bah, Humbug.

Computer labs readying College for future

IN PERSPECTIVE

“Computer skills are and will continue to be important in almost all fields; I encourage you to commit to using our excellent labs to develop these skills.”



By J. STEVE EARNEY
VICE PRESIDENT, COMPUTER
AND INFORMATION SERVICES

The College is exploring the feasibility of installing a campus backbone network to carry voice, data, and video to the desktop. The data media would be fiber optic cable capable of reliable 100 megabyte per second data transmission. This would be the vehicle for connecting the various networks on campus to each other and to outside networks such as Internet/MOREnet. With the proposed backbone data access would be as simple as plugging a desktop computer into a wall receptacle much like a telephone connection.

An on-going debate exists in the computer trade journals concerning the "right" computing platform. Proponents of microcomputers, client/server, minis, and mainframes as well as Unix and local area networks (LANs), argue their favorite's relative merits and explain to us why in the long-run it will dominate. Most likely a single platform will not serve everyone's needs and there will continue to be hybrid computing environments for the foreseeable future. Actually, the platform is irrelevant, the important idea is giving people access to the services and data they require.

The model that I would like to see evolve at Southern is one of local area networks (LANs) in each building or laboratory. In turn each LAN would be connected to the backbone so that its users would have access to other LANs, the Internet, and, through a gateway, to the host computers in the

Computer Center. This model would allow access by all students, faculty and staff to an array of computing resources.

There are several advantages to this model. For instance, a LAN might be licensed for a package, such as SPSS, that is needed for instruction in one discipline while a faculty member in another discipline might use it in preparing a dissertation. With the backbone in place, one would have the building/department LAN, then choose the option to transfer to the LAN with the desired software. There are savings in LAN-ready offerings instead of purchasing a copy per computer. This environment is easier to administer, software to be installed only once and be simple. Also, microcomputers are the most prevalent and well accepted computer for personal use.

Today at Missouri Southern, you have several diverse computing platforms. We have mainframe, midrange, stand alone microcomputers and local area networks in the education building. Through Internet one may communicate with seven million people in 46 countries and use thousands of computers.

This fall, Southern implemented a student use fee to equip instructional labs.

► Please see Earney, page 5

YOUR
LETTERS

The Chart welcomes letters from readers. Letters must be signed and should include a phone number for verification purposes. Because of space limitations, letters should be 300 words or fewer.

Submit letters to The Chart office in the Webster Communications and Social Science Building or fax them to 417-625-9742 by noon Monday for publication in that week's edition.

Don't hastily claim your pound of flesh

In regard to comments about the Faculty Senate's failure to pass a resolution on free speech, I am responding as an individual, and I do not presume to speak for others.

In last week's Chart, one member of the Faculty Senate stated that she couldn't "venture a guess" why the Senate did not pass the resolution and suggested that other members might not have read the Bill of Rights. Had she listened to what others were saying and not just to herself, she might have been capable of a better explanation. The Bill of Rights...Hmmm...isn't that another bill the president wants to veto?

Another faculty member wrote that the Senate vote was a "bad example" and suggested that "silence is complicity." Isn't it peculiar that, of two faculty members given special permission to address the Senate on behalf of the resolution, she remained mute. We couldn't read your lips; they didn't move.

I am comfortable having voted against the wimpy resolution that was presented to the Faculty Senate last

week, and my "no" vote doesn't explain my beliefs about anything other than the resolution itself. I believe that the rationale for the resolution should have included stronger language and named specific campus organizations involved, as well as the local law enforcement agencies. Also, I feel that the resolution itself should have included words directly from the Bill of Rights such as, "abridging the freedom of speech" and "the right of people peaceably to assemble." Finally, I didn't think it necessary to give praise to the administration within the content of a resolution. The resolution should stand alone. It should be divorced (a Democratic word) from time and circumstance.

To those of you who want immediate gratification in this matter, do not hastily "claim your pound of flesh."

Besides, from whom should you take it?

Dr. Jerry Schellenger
Assistant Professor, Psychology

People should come forward and discover the truth

This letter focuses in part on the defense of Kappa Alpha by Don Pavely and John Knapp which appeared in last week's edition of The Chart. Their letter was very carefully constructed. As an example, notice that Pavely and Knapp cautiously avoid mentioning the harassment anti-Bush demonstrators suffered. The letter begins, "There has been some concern regarding the participation of Kappa Alpha

Order during President Bush's recent visit to the MSSC campus." Notice the phrase "concern regarding the participation." Participation in what? Pavely and Knapp say who participated: Kappa Alpha. They say when they participated: During the rally. But in what exactly did Kappa Alpha participate? What happened to cause the concern to which Pavely and Knapp refer? They never say. I think that omission was intentional.

Notice also that the letter doesn't explicitly deny anything. Pavely and Knapp would certainly like for us to believe that Kappa Alpha didn't do anything objectionable, but they never actually say that Kappa Alpha members did not harass people at the rally. In fact, the letter totally avoids the issue of harassment.

► Please see TRUTH, page 5

THE CHART

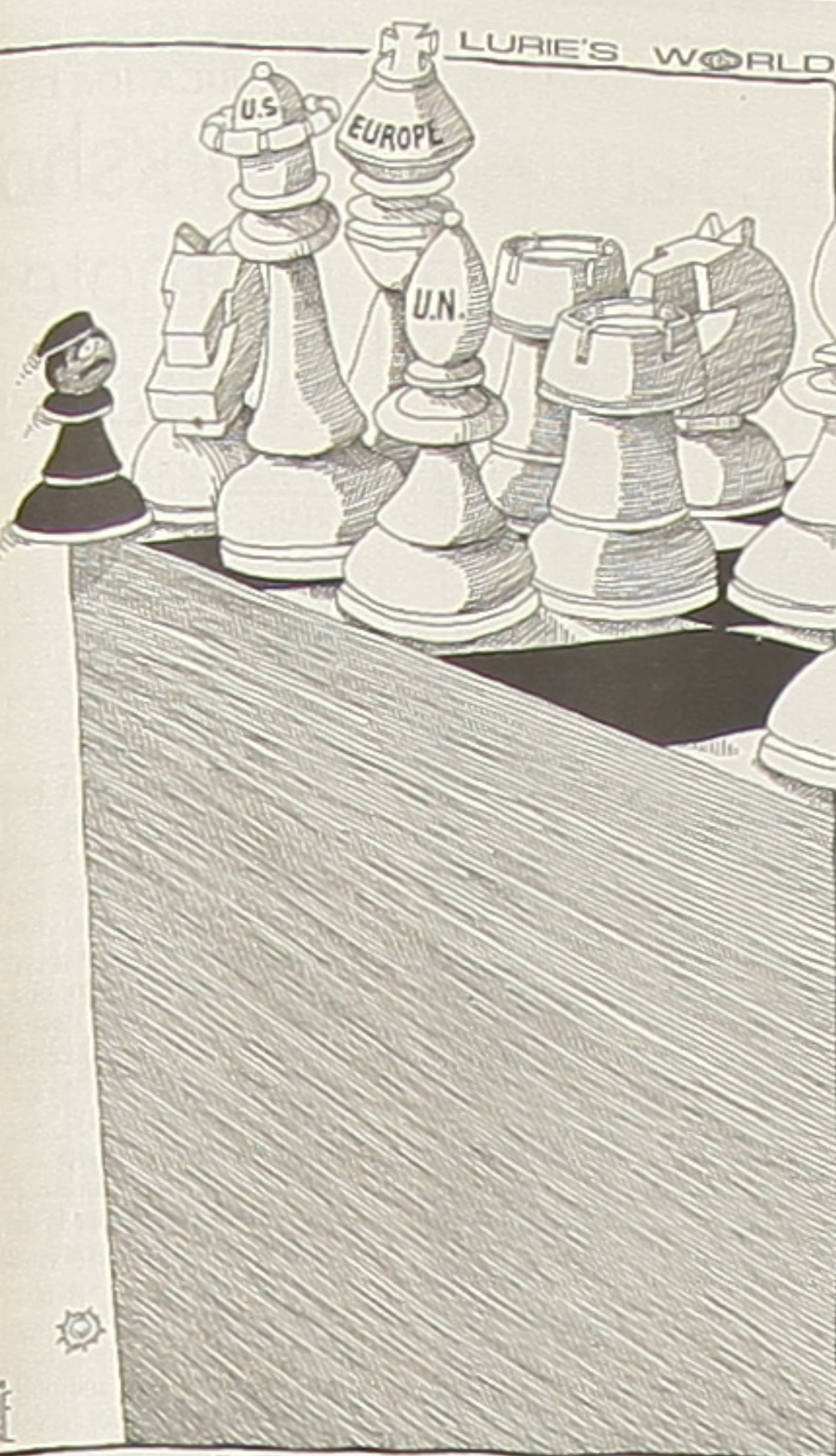
Five-Star All-American (1982, 1986, 1987, 1988, 1989, 1990, 1991)
Regional Pacemaker Award (1982, 1986, 1988, 1989, 1990, 1991)

The Chart, the official newspaper of Missouri Southern College, is published weekly, except during holidays and vacation periods, from August through May, by students in communications as a laboratory experience. Views expressed do not necessarily represent the opinions of the administration, the faculty, or the student body.

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SANCTIONS

Iraq blames 'world'

THE ECONOMIST

Appeals from abroad to overthrow their president fall on baffled Iraqi ears. Besieged and sometimes hungry, they turn anger on the outside world. "I would like to kill you," spat a woman face-to-face with an American in a depleted market in a Muslim suburb of Baghdad. "Tell your president to bring medicines," said a little girl in a village on the edge of the southern marshes, counting on her fingers the members of her family who are ill. Iraqis feel cramped, by geography and by sanctions. Non-Kurds cannot travel north to the cool resorts of Kurdistan. And most people avoid venturing south towards Basra, uneasy with the military checkpoints strung along the highways.

American, British and French aircraft rule Iraqi airspace above the 6th parallel, ostensibly to protect the Shias. Baghdadis joke darkly that the next line drawn in the sky may cut through the capital itself. Why not? Half its population is Shia.

The monthly government rations—1.5 kilos (3.3 pounds) of rice per person, plus minimal quantities of other basics—are enough for only two weeks.

Iraq's trade minister, Muhammad al-Mabdi Salih, says prices are 30 to

40 times higher than their pre-sanctions level.

Humanitarian help from the outside is shrinking because of Hussein's refusal to renew the agreement with the UN that expired on June 30, or to grant visas to aid workers. Only 60 people from UN agencies remain in the country, and none now in the south.

The 118 UN guards supposed to protect aid workers from harassment are the target for gunfire and rocket-propelled grenades. Last week, three guards found a time-bomb under their car, placed there, they think, at an Iraqi military checkpoint.

Crimes like theft and rape are on the rise. Economic hard times are not the reason, say Iraqi officials; they blame the good life. "These young people [post-war criminals] just want to get money to go to nightclubs," explains the information minister, Hamid Hummadi. He plans to curtail the hours of Baghdad's discos and nightclubs; spirits and imported beer are already disappearing from the bars.

Worried about the breakdown in social values, Iraqis speak of their post-war accomplishments. Electric power is largely restored to its prewar output. One-third of the telephone exchanges are rebuilt, according to Iraqi figures.

GLOBAL VIEWS

Meeks experiences European 'exuberance'

By ROBERT MEEKS

ASSISTANT PROFESSOR OF MUSIC

The purpose behind my recent visit to Europe last June was to serve as the jazz band director for the Missouri Ambassadors of Music. To provide clarification, the Missouri Ambassadors of Music (MAM) is a representative group consisting of a concert band, a concert choir, and a jazz band. MAM involves the participation of 150 musicians from Missouri and many of the surrounding states, and has been one of eight Ambassadors of Music Programs from the United States since 1990. The 1992 Tour was the second for the Missouri unit, and both tours involved the participation of MSSC students and staff. Debbie Gibson, MSSC Resident Director, performed with the chorus while students Tom Porter and Scott Clark filled positions in the concert band. Clark also played drums for the jazz band. Membership in the Ambassadors was made possible by invitation at least a year before the actual tour began.

After an intensive, four-day rehearsal period at our host school, Southeast Missouri State University in Cape Girardeau, we presented a premier concert on the evening of June 18 to a packed house of family, friends and area supporters. On the morning of June 19, a charter bus trip to Lambert International airport in St. Louis resulted in the troupe being placed upon several different flights for

Boston. Once we made that destination, we were returned to a single unit and boarded a 747 for London.

The tour lasted sixteen days with subsequent concerts performed at the Victoria Embankment and Wesley's Chapel in London, the Luxembourg Gardens and the Madeline Cathedral in Paris, and for the people of the villages of Morgins, Switzerland, Seefeld, Austria and Obernai, France. Of course, the troupe was treated to intensive and complete sightseeing in all concert locations as well as on side trips to the Matterhorn at Zermatt, Switzerland, to Venice, Italy, and to Strasbourg, France. Many of us had traveled these areas before, and took the opportunity to leave the tour to visit other points of interest. From Strasbourg, the last stop, we were transported up the Rhine Valley to Frankfurt, Germany where we boarded another 747 for the flight home.

One of the most exciting experiences relevant to performance was the exuberance displayed by the European audiences. Since the European concept of arts education involves an early and extended emphasis upon appreciation for the total population, as opposed to the performance oriented programs directed to a small percentage of students in American schools, the novice MAM performers were treated to a new experience. As an exemplification, the people attending the Morgins, Switzerland concert refused to allow the performance to end until the final encore, Sousa's "Stars and Stripes

Forever," had been performed four times. The method used by the crowd to make the band aware of an encore request involved group singing of the trio theme (the whole audience knew it) accompanied by clapping hands and loud cheering in French when the band would join in.

If I was pressed to rank European audiences utilizing exuberance as the main criteria, I don't believe I could. Each country is unique in the manner used to display excitement, and each audience encountered was a great experience. One attempting such a project would end up with a comparison of cultural characteristics resulting not in a ranking, which is definitely and American approach, but in a collection of different action that display appreciation and excitement of each individual country. The Swiss are very demonstrative, the French smile constantly and have a delightful practice of allowing their small children to dance at outdoor concerts (but never at an indoor concert as that would definitely be a breach of concert etiquette), the English can hold a smile through a complete concert selection, accompanied by a nodding of heads in time to the music, and always offer a barrage of compliments following the performance, and the Austrians, like the English but more reserved, are also extremely complimentary. In fact, one fan remembered us from the 1990 tour, and took great pains to work his way through a large crowd to offer compliments on both perfor-

mances.

Although each country is different in the manner of displaying exuberance, appreciation, audience etiquette, etc., all display a common denominator, and that is a definite love for American music, especially that of John Phillip Sousa. When our buses pulled into the small French village of Obernai, we were welcomed by taped music emitting from an ancient half-timber home, dated 1547, and the music was none other than "Stars and Stripes Forever."

The association we had with audience members allowed us to experience the main motivation for traveling and that is, simply, getting to know the culture through the people. A person who travels without benefit of meeting the people is merely a tourist, while one who becomes involved in the culture is a traveler.

We had some marvelous experiences in which we delighted in discovering the differences in our countries, yet there were many pleasant memories formed due to similarities also.

As I was unpacking my instrument preparing to perform in Obernai, the village that offered us the musical welcome, a Frenchman kept smiling at me and pointing to the window from which "Stars and Stripes" was playing. In broken English, he said, "He is one of yours....we like....Welcome!" A bond had been formed, and I enjoy the fact that it was done through music.

JAPAN

Car industry falls with economy, competition

Trade friction with United States may decline after auto sales drop for Toyota, Nissan, Honda

THE ECONOMIST

There must be a few smiles of satisfaction in Detroit. Japan's car makers are suddenly suffering from the kind of headaches and criticism to which the vilified managers of America's car makers grew accustomed long ago.

The factories of Toyota, Nissan and Honda are running unprecedented single shifts because of plunging sales. Domestic vehicle sales fell at an annualized rate of 15 percent in August to 288,682 units, the lowest figure in 12 years. Toyota, the country's biggest car producer, reported a 45 percent decline in net profit to \$1.8 billion in the year to June.

This is still more profit than any other Japanese company reported last year. But two-thirds of its earnings came from interest income and the dividends received on its shareholdings in other firms, not from car making.

Nissan, Japan's second-largest car

maker, expects to suffer its first-ever loss in the year to March 1993. Daihatsu, Fuji Heavy, Isuzu, and Mazda also will lose money this year. The car industry's problems are hardly unique. On Sept. 11 the Bank of Japan's *tankan* survey reported business confidence at its lowest level among all types of manufacturers since the 1974 oil crisis. But, as in America, a downturn for car makers deepens the gloom for everyone else.

Car makers hope they are merely suffering a cyclical slowdown and their industry will recover with the Japanese economy. Michael Smitka, a visiting professor at Rikkyo University in Tokyo who has just completed a study of the industry, argues that there is far too much car-making capacity in Japan and that most of it is far less competitive than in the past.

As a result, he says, Japan's car makers will be obliged to cut both their capacity at home and their exports.

If this is true, the world's greatest sources of trade friction should fade away. Japan's car makers now export 45 percent of the cars made in their Japanese factories and this accounts for 22 percent of Japan's total exports.

In 1991 America's deficit with Japan on car trade accounted for 75 percent of its total 43 billion bilateral-trade deficit with Japan. Within 10 years, predicts Smitka, America's deficit on cars will shrink to "insignificance." Japanese car firms will shift more production to America and their current 27 percent share of the American market, including cars made there, will drop to 22 percent.

Smitka says Japan's car exporters have lost three advantages which they have once enjoyed over domestic American producers:

•**Lower labor costs.** In 1970 Japanese wages were only 38 percent of American levels. Wages in the Japanese motor industry, including parts makers as well as assemblers, have more than doubled in dollar terms since 1985, partly of a rising yen. Smitka estimates that Japanese wages are now more than \$16 an hour compared

with \$14.60 in America, though including pensions and other benefits, which are more generous at Detroit's three car makers, would narrow the gap.

•**Lower capital costs.** The end of the Tokyo stockmarket boom in 1990 also brought a halt to an era of cheap capital, a big blow for capital-hungry businesses such as car making. Like other Japanese firms, car makers will have to pay back huge sums raised through the sale of equity warrants, which they once thought were going to be converted into shares. This will reduce their cash reserves. Even ultra-conservative Toyota has felt the impact. Its holdings of cash and securities, net of bond issues outstanding, has declined from ¥1.2 trillion to ¥860 billion since 1990.

•**Just-in-time delivery.** Widely imitated, though rarely successfully, by American firms, the just-in-time delivery of small amounts of parts slashed inventory costs for Japanese car makers and made them far more flexible than American rivals. But now Japan's mounting traffic congestion has made frequent deliveries increasingly difficult.

LETTERS TO THE EDITOR

EARNEY, From Page 4

few weeks a 24 workstation LAN will be in place in the new Webster Communications and Social Science Building and a 16 station

LAN will be established in Reynolds Hall.

These new facilities, several existing ones, and labs planned for

the future will provide an outstanding computing environment. Computer skills are and will continue to be important in almost all

fields; I encourage you to commit to using our excellent labs to develop these skills.

TRUTH, From Page 4

I think it is avoided because the fraternity is vulnerable to criticism. I've heard that some KAs are worried that their charter will be revoked. I don't know if that rumor is true, but it would partially explain why the organization's president and faculty adviser felt the need to write a letter.

Maybe they are scared. A lot of people are very angry about what happened at the rally, and some of those feelings seem to be directed at campus organizations.

Even a sketchy investigation into the events of the rally shows that "participation" by Kappa Alpha and some other College organizations consisted of harassing people. Kaylea Hutson spoke to some fraternity members who enthusiastically called themselves "bouncers for Bush." What do you think they did at the rally?

One Clinton supporter I spoke to told the following story: "When he [Bush] started speaking, we held up our signs. Almost immediately, three or four fraternity people covered me with their Bush/Quayle signs, so I could not see and could not be seen. They had on fraternity shirts from Sigma Nu and Kappa Alpha and a third—I couldn't tell what the name of it was."

"There was a guy in a suit, with a white shirt and tie and he kept running his chest into me. Kept bumping me with his chest trying to force his way between me and the press without being too violent. He was using all the force he thought he could get away with."

A student told me that he was cursed at for carrying a Bill Clinton sign by another student who now appears to be a College Republican. The student I talked to

had his sign ripped from him after he was harassed for several minutes and told that he would be arrested if he didn't give up the sign.

It is difficult to believe that Pavely and Knapp are totally ignorant of how Kappa Alpha members behaved at the rally. In fact, their careful avoidance of mentioning harassment seems to indicate that they know more than they are willing to print. But Pavely and Knapp do seem concerned about the future of Kappa Alpha at Missouri Southern. So what now, guys? I imagine many people will your letter about as much credit as I do, so what should KA members do next?

My advice: Follow a Southern tradition and confess. Hiding out is only going to work if this whole thing blows over, but that's not going to happen. People's outrage, the Student Senate resolution, the

committee President Leon established, and the ACLU's involvement make that apparent. Things will only get worse if people try to deny that rights violations occurred. This advice applies to everyone who was involved in objectionable activities, not just KA members. People ought to come forward to the committee President Leon established and the Student Senate.

The truth is in the best interest of individuals and their organizations and would certainly limit the polarization this College is beginning to experience. Holding back only increases the chance that people and campus groups will be seriously penalized.

Paul Hood
Senior English Major

Duquesne Road a hazard

I would like to bring up the issue of safety concerning the crossing of Duquesne Road. Monday, the 28th of September, me and my wife were crossing the road by Webster Hall to get to the grass parking lot behind Webster where we had parked. My wife was almost struck by an oncoming car. I believe immediate steps should be taken to

solve the problem of crossing at Duquesne behind Webster Hall. I cannot express the anger and frustration about this situation. I hope that this matter is taken care of before an injury or death occurs.

Tom Head
Junior Computer Information
Science Major

Measure's failure says a lot

The events of Friday, Sept. 11, 1992, were blatant violations of First Amendment rights of political expression, free speech, and rights of association and congregation. That these violations occurred on a college campus, funded by public dollars and student tuitions, is abhorrent. The incidents of that day ignored the college policy concerning students' rights expressly stated in the College's student handbook, catalog, and mission statement.

MSSC's Faculty Senate had the opportunity to make a statement concerning the actions taken on Sept. 11. The Senate of this educational institution defeated (by default—13-13 vote) a humble yet

necessary, resolution which would have expressed the dismay of that body regarding the treatment of demonstrators. The would not have placed the blame at anyone's feet, nor would it have called the Faculty Senate to action. This harmless resolution would have merely expressed concern for the rights of students and faculty.

It says a great deal about this campus that the actions and expressions of the Faculty Senate are just as controlled now as the demonstrators were on Sept. 11.

Phillip Samuels
Freshman Undecided Major

CAMPUS
EVENTS
CALENDAR

Today 1

8:30 a.m. to 12:30 p.m. — **AMERICAN SOCIETY FOR QUALITY CONTROL**, Matthews Hall Auditorium.
4 p.m. — **OMICRON DELTA KAPPA** panel discussion: Graduate School, BSC 314.
7:30 — **SENIOR CLARINET RECITAL**, Janis Neher, Webster Auditorium.
TBA — **PLACEMENT INTERVIEWS**, Baird, Kurtz and Dodson CPA. Call 625-9343, BSC 207.
12:30 to 1:30 — **MODERN COMMUNICATIONS CLUB**, "An Inside Look Into Newspapers," Webster 307.
5 p.m. — **SOCCER** at Drury College.
5 to 6:30 p.m. — **ID CARDS** for night students will be taken, Security Office.
5:30 to 8:30 p.m. — **CP&P WORKSHOP**: The Job Search and More, BSC 313.

Tomorrow 2

11 a.m. to 1 p.m. **CAMPUS ACTIVITIES BOARD**, Pool Expert Jack White, Lion's Den.
Noon to 1 p.m. — **CP&P WORKSHOP**: Minding Your Manners, BSC 313.
TBA — **VOLLEYBALL** at Missouri Western State College Invitational.

Saturday 3

7:30 p.m. — **FAMILY NIGHT**, BSC Connor Ballroom.
7:30 p.m. — **FOOTBALL** vs. Washburn at Hughes Stadium.
1 p.m. — **SOCCER** vs. Kentucky Wesleyan at Campus Field.
TBA — **CROSS COUNTRY** at Southwest Missouri State University Invitational.
TBA — **VOLLEYBALL** at Missouri Western State College Invitational.

Tuesday 6

Noon — **COFFEEHOUSE PROGRAM**: Harley, Professional Lunatic, comedy, escapes, and stunts. Outside BSC.
4 p.m. — **SOCCER** vs. Rockhurst College at Campus field.
6:30 p.m. — **SIGMA TAU DELTA** and **THE ENGLISH CLUB** discussion of censorship, Range Line Pizza Hut.

Wednesday 7

Noon — **YOUNG DEMOCRATS**, Webster Hall Room 223.
3:30 p.m. — **SOCCER** vs. John Brown University at Campus field.

HAVE AN ITEM FOR THE CALENDAR? BRING IT BY THE CHART OFFICE, THIRD FLOOR, WEBSTER HALL.

ENGLISH DEPARTMENT

Groups highlight banned literature

By KAYLEA HUTSON
EXECUTIVE EDITOR

Controversial books will highlight a read-in sponsored by two English department groups today.

The two groups, Sigma Tau Delta, the English honor society, and the English Club, will read passages from banned books beginning at 9 a.m. in front of Spiva Library.

Dr. Doris Walters, Sigma Tau Delta adviser, said the idea of a read-in plays off the sit-ins of the past.

"The American Library Association has designated a week in September (Sept. 25-Oct. 3) as Banned Book Week to call attention to the books of high literary quality that are banned because a small part displeases some groups," Walters said. "We will have a long list of books banned in elementary schools, high schools, and public libraries."

Walters said the read-in goes along with the display of banned books in the library.

"We want to join in with the library, which has the display," she said. "The head librarian, Mr. (Charles) Kemp, encouraged us to do this."

The two groups decided to hold the read-in after Walters and Dr. Dale Simpson, associate professor of English, read an article in the National Council of Teachers of

English newsletter.

"(We) were concerned about students' rights to read," Walters said. "You are more apt to run into people attempting censorship in elementary school, high school, and public libraries."

"College libraries usually do not experience trouble."

Students, as well as English department faculty members, will participate in the read-in.

"We feel that literature is often the hardest hit," said Rebecca Spracklen, English Club adviser. "We feel that literature, especially when taught and understood in the proper environment, is a valuable tool for dealing with life."

"We believe in literature and free expression. This is not a protest, but simply to raise consciousness of kinds of literature which have been banned through the years at a pre-college level."

Among the books which will be read during the event are *The Adventures of Huckleberry Finn*, *The Color Purple*, 1984, *To Kill A Mockingbird*, *Catch-22*, and *Catcher In The Rye*.

In addition to the read-in, the groups also will host a meeting at 6:30 p.m., Tuesday, Oct. 6, at the Pizza Hut restaurant located at 20th Street and Range Line. Carolyn Trout, head librarian for the Joplin Public Library, will discuss the question of censorship.

CAMPUS ACTIVITIES BOARD

Professional lunatic to challenge death in performance

Man of many tricks to risk life on bed of nine-inch spikes

By KRISTA CURRY
STAFF WRITER

He eats fire, walks up a ladder of blades, and holds the world record for lying on a minimum amount of nails on a bed of four-foot, nine-inch spikes.

At noon on Tuesday, outside the Billingsly Student Center's east entrance, the Campus Activities Board will present Harley, the Professional Lunatic.

"He's pretty crazy," said Michelle Stonis, coffee house chairperson. "I

heard about him at an NACA (National Association of Campus Activities) convention in Dallas."

NACA is an organization which holds conferences every fall and winter. Individual agents and actors put on trade shows together, and college and university representatives come to view the shows.

Harley, who goes only by that name, travels to colleges and universities to entertain students.

"I started doing this six years ago," he said. "I'm not paralyzed by fear like others. I don't let any-

thing stop me.

"My mother thinks I'm nuts, but I know what I'm doing, so I'm not concerned. I take care of what I'm doing."

Harley's profession began when he was in college.

"I started clowning in college 20 years ago," he said. "I originally wanted to be a doctor, but I discovered that I would never make it through basic chemistry, so I needed something else to do."

He graduated from Beloit College in Wisconsin, with a major in theater. His desire to go into clowning started when he went to a circus in Madison, Wis. "A particular clown impressed me," he said. "In the

back of my head, I told myself that I wanted to be a clown."

After graduating from college, Harley received a job as the clown mascot for a minor league baseball team.

"Then I was in the circus," he said. "I helped run side shows, public relations, and I started getting a taste for unnatural acts."

Harley's focus in his career is folk art.

"The challenge of any art form is to keep it interesting to those watching it," he said. "People watch me work and know it's real. There's no cameras or fancy editing."

He reinforced that there is no

danger to his audience.

"I'm there to entertain, not to butcher them," he said. Harley said he has never seriously injured in any of his acts.

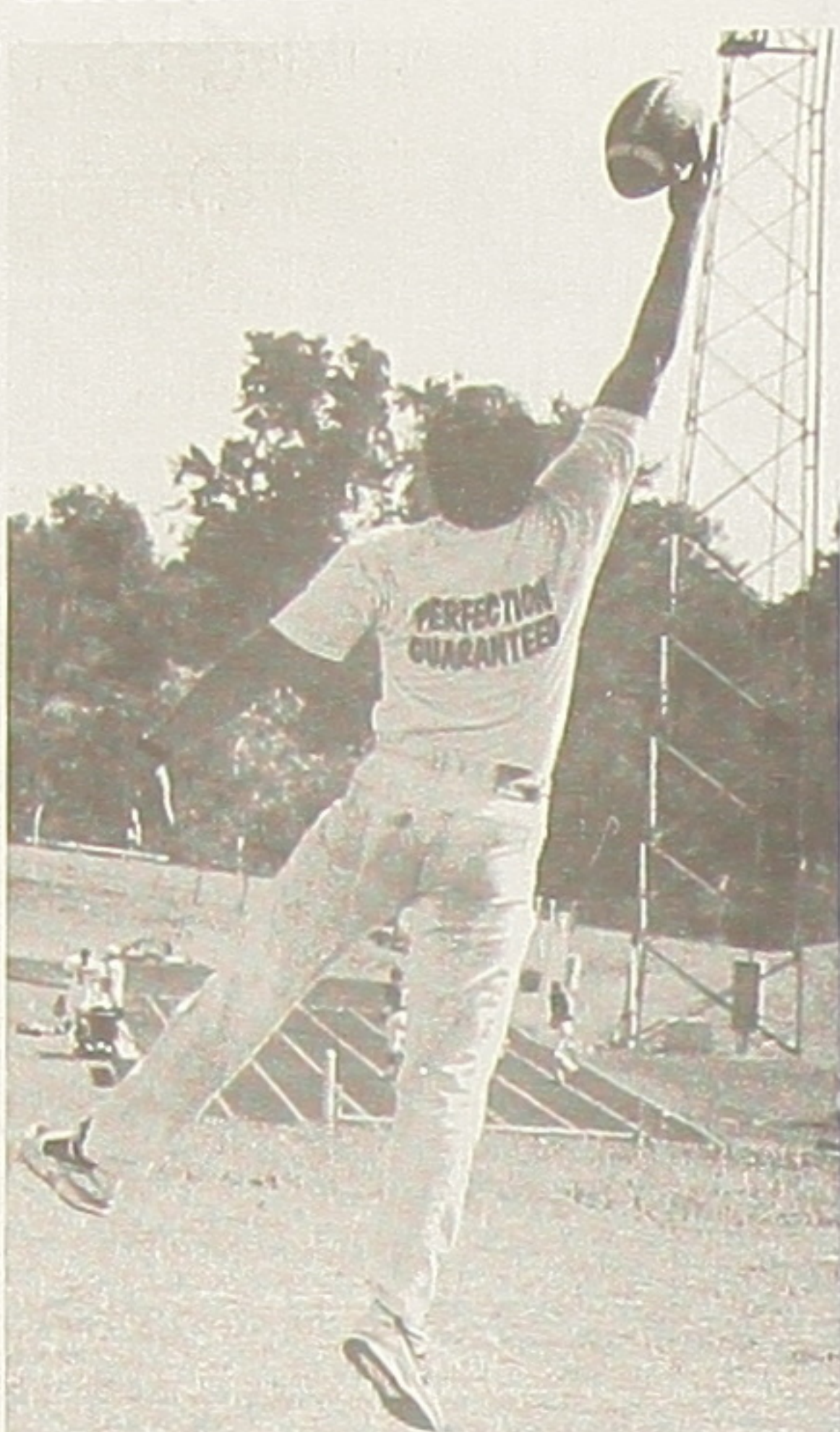
"Once, 10 years ago, I fell 10 feet. I was riding a unicorn someone on my shoulders [our] balance and fell."

Harley said there is danger in bed-of-nails act.

"I'm very careful," he said. "I'm even a quarter inch off my nails. I could lose my head and kidneys all at the same time. I'd poke holes in my back, chucking."

"I risk my life at every act. I haven't gotten killed yet."

GUARANTEED?



T. ROB BROWN/The Chart

Scott Grieve, junior music major, goes high after a pass during a game Tuesday afternoon, prior to band practice. He missed.

EDUCATION DEPT.

Workshops promote awareness

By ROBERT MCLEMON
CHART REPORTER

Keeping with Missouri Southern's international focus, two multi-workshops were held Friday at Webster Communication Center, Social Science Building.

The workshops were held by Southern's department of tertiary and secondary education, the Midwest Bilingual Education and Multifunctional Resource Center based in Chicago.

"The workshops were of cultural focus, both dealing with cross-cultural perspectives in communications," said Bastian, assistant to the vice president for academic affairs.

Bastian said the workshops intended to assist those in the room to deal effectively with cultural diversity.

"One of our goals was to help participants resources to their vision of self and of their environment," she said.

Dr. David McConnell, a workshop organizer, said the program aimed at student teachers and educators.

"We had a good showing. I was pleased with the media coverage," McConnell said. "An estimated 100 people attended the workshops."

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▶ JOPLIN INDUSTRIAL PARK

'Irrefutable' evidence leads company to Joplin**Michigan firm buys local spec building**By JOHN HACKER
MANAGING EDITOR

An empty building has played a key role in convincing the nation's leading producer of paper lunch bags to place a manufacturing plant in Joplin.

At a news conference yesterday at the Joplin Industrial Park area business and political leaders joined Bob Epstein, president of Roblaw Industries, Inc., in announcing the purchase of the Joplin Business and Industrial Development Corporation's (JBIDC) speculative building by the Michigan-based company.

Epstein said the evidence that convinced Roblaw, which produces paper plates as well as paper bags, to locate in Joplin was "irrefutable."

He cited the excellent labor force in the area and the fact that Joplin sits on two major transportation arteries, allowing the company

easy access to most major metropolitan areas in the Midwest.

Epstein cited other factors which convinced the company to make the move.

"One of the keys to the deal was that we wanted to make sure we weren't landlocked," he said. "We have seven plants we operate now around the country and in most of them we're confined and have no room for expansion."

"Here we have enough room to easily double the size of this building."

Epstein said Joplin was picked from among an extensive list of potential sites in a three-year search conducted by the company.

"We probably looked at about 20 sites," he said. "We looked at Kansas City, Topeka, Des Moines, and others on a long list of sites."

Epstein said the 100 jobs created by the venture would include "a little bit of everything."

"They will include everything from unskilled entry level positions to highly skilled mechanical and warehouse positions," he said.

Roblaw hopes to be operating out of the Joplin facility by March,

1993.

Epstein said the company hopes to have three shifts operating at that time. The company employs 500-600 people in seven plants across the country.

This is the second and largest speculative building built and sold by the JBIDC in its five-year history.

Joe Newman, chairman of the JBIDC, said the spec building program has been very successful.

"We told you [five years ago] that it would take an average of three to five years to sell each spec building," Newman said. "In the last five years we have sold two and we have sold this one within the last two years."

Gary Tonjes, Joplin Area Chamber of Commerce president, said the JBIDC hopes to make an announcement in the next few weeks concerning the construction of another spec building.

Tonjes said the building would likely be built in the Joplin Industrial Park and be approximately the same size as the 108,000 square-foot structure bought by Roblaw.

MEET THE PRESS

Bob Epstein (right), president of Roblaw Industries, Inc., announces his company's purchase of JBIDC speculative building at a news conference yesterday. Approximately 100 local politicians and business executives attended the announcement. Roblaw is a leading producer of paper products.

▶ U.S. HIGHWAY 71

State pushes with freeway relocationBy JOHN HACKER
MANAGING EDITOR

The filing of an environmental impact statement with the Environmental Protection Agency last week cleared the way for "one of the biggest [road] projects in southwest Missouri in 25 years," state officials said.

Wayne Muri, chief engineer for the Missouri Department of Transportation said approval of the statement released money the state needs to begin the expansion of U.S. Highway 71 from Joplin, south to the Arkansas state line.

"It's now approved to the point where we can spend the money to buy the right-of-ways needed to start construction," Muri said.

The state plans to relocate U.S. 71 approximately 2.7 miles east of the Interstate 44 interchange at Range Line in Joplin.

Montie Lawson, district chief designer in the Joplin office of the Missouri Highway Department said relocation was deemed more economical than expanding the current route.

"In order to build a lane adjacent to the present roadway we would have to buy up a strip of commercial property," Lawson said. "Buying up commercial property is very expensive."

If all goes according to plan, construction on an interchange on I-44 will begin in February, Lawson said.

"If we have to get into condemnation proceedings with the property we are buying, it will take longer, but for now we are planning to let

TRAFFIC HAZARD

JOHN HACKER/The Chart

Traffic moves along U.S. Highway 71 south of Interstate 44. Officials with the highway department said construction should begin in February on a new highway almost three miles east of the current location.

bids in February," he said.

Most of the realignment project from Joplin to Anderson, Mo. will be funded by Proposition A, passed in 1988.

"The six-cent gasoline tax (passed in April by the Missouri General Assembly) will finance the rest of the project to the Arkansas line," Lawson said. "We anticipate completion of the project near the year 2000."

Lawson said all contractors certified by the state to perform roadwork will be able to bid on the project.

Muri said whoever does the work, the economic benefits of the project will be significant.

"We've done studies that show that for every \$1 million worth of work done, 52 jobs are created," Muri said.

In addition to immediate benefits

to the construction industry, the project will also improve the area's long-term economic position.

"This project will create a highway that will run all the way from Kansas City to the Gulf [of Mexico]," Muri said. "It will create tremendous opportunities for everyone along that corridor."

Representatives of communities and industries are also looking forward to the completion of the highway.

Bill Ball, mayor of Neosho, said his town is well positioned to take advantage of the highway.

"It will definitely be an economic boon to Neosho," Ball said. "We feel our town will be moving west (in the direction of the new highway) and we've been putting in new water and sewer lines to prepare for it."

Ball also said the project will

make traveling in the area safer.

"[U.S. 71] has been a heck of a road for accidents for a long time," Ball said.

Kris Ikejiri, special project manager for Contract Freighters, Inc., also pointed to safety as a primary benefit of a new road.

"Right now, 71 is two lanes and very curvy," Ikejiri said. "A four-lane would have a very positive impact and be a much safer road. CFI has been fortunate not to have had any accidents on that road yet."

Ikejiri also said the road would improve productivity and allow southwest Missouri to catch up with Arkansas.

"Every time there is an accident or a backup on 71, our trucks are delayed," he said. "Also Arkansas is way ahead of us in that they already have a four-lane on their side of the line."

▶ ARTCENTRAL

Survivors to display art at Carthage showBy SALLY STEVENS
CHART REPORTER

Sexual abuse will be attacked head-on through two days of art and seminars at artCentral in Carthage.

The show will feature the work of sex abuse survivors, including work from artists in the Kansas City area.

"I am proud to be involved in the planning of this show," said Patty Huffman, sex abuse survivor and co-director of the show. "It will help the public to become aware of this social disease."

The show is the result of a play which featured the effects of sexual abuse, attended by Sandy Higgins, director of artCentral. She was so moved by the play that she decided to do her part in helping the public to become aware of this problem.

"She contacted Jade DeWalt, a fellow sex-abuse survivor, and myself, and the show was set in motion," Huffman said.

She said that art is an important part of recovery from sexual abuse. It allows victims the opportunity to express the feelings they have kept hidden for so long.

"Victims feel that as long as they turn the pain inward, they are safe; however, they are only causing prolonged pain," Huffman said. "By expressing their pain through art and poetry, they are given a way to get that pain out."

She said the subject matter of the art and the poetry will be strong and the messages powerful.

"If you are suppressing feelings from sexual abuse and you see this art, it can be painful and also healing," Huffman said.

Subject matter will not be the

only difference between and that of other shows. It often drawn with a different from the one normally used like the art of a small child.

"When you are in therapy asked to draw with the dominant hand because overcomes helps you in overcoming pressed feelings of pain," Huffman said.

Seminars will play a part in the event. They will be conducted by trained professionals. One seminar will be conducted by Ann Rainy.

Rainy, a sex abuse survivor, became interested in helping survivors after working with victims of alcoholism.

"I became aware that sexual abuse seem to go hand-in-hand with sexual abuse," Rainy said. "Coming from a history of being sexually abused and having an alcoholic chose this path."

Her seminar will deal with coming from sexual abuse and using therapy. She will discuss psychological changes goes through as well as expressive therapy.

"I will guide the participants through an exercise of imagery," Rainy said. "Imagery is the use of visualization through relaxation."

Both Huffman and Rainy coming forward about sexual abuse is always difficult. The victim to think their family and might be hurt. In Huffman's case she feared the offender.

"I was afraid that if I told my father, he may kill the person who had committed this act; a case, it was a family member," Huffman said.

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FOOTBALL

Lions hope to get well against Washburn Saturday

Winless Ichabods travel to Joplin for MIAA battle

By JEFFREY SLATTON
ASSOCIATE EDITOR

Though sporting a sickly 1-3 record, the football Lions will look to get well when the winless Washburn University Ichabods visit Hughes Stadium Saturday night.

Lion Head Coach Jon Lantz called the game "the ultimate gut check" for his injury plagued team. Despite leading for most of last

week's game against Missouri Western, the Lions dropped a 28-24 decision to the Griffons. Western quarterback Mark Ramstack, a transfer from the University of Missouri-Columbia, carved up Southern for 264 yards passing, including a last-minute drive that resulted in the winning score.

"When another team scores with 17 seconds to go it's kind of like ripping your heart out," Lantz said. Southern fumbles were a major

factor in the loss. Bill Moten dropped a punt in the third quarter that led directly to a Western touchdown and Karl Evans fumbled in the end zone early in the fourth quarter after the Lion defense had stopped the Griffons on fourth and goal from the one-yard line. A Griffon defender recovered that ball for a touchdown that closed the score to 24-20 and set up the game-winning drive.

"In 1989, we had a terrible team, but won six games while only turning the ball over 17 times all year," Lantz said. "You can't tell me that was a coincidence."

"Turnovers are always costly." Southern had six fumbles in Saturday's game, losing the ball

three times. Evans was the Lions' major source of offense in the game, rushing 38 times for 253 yards and throwing a 20-yard touchdown pass to Moten. He currently leads the MIAA in rushing with 725 yards in four games. He now chases Southern's single-season rushing record of 1,217 yards set by Larry Barnes in 1976.

Injuries will continue to plague the Lions this week as starting tight end Eddie Herndon (shoulder), wide receiver/quarterback Rod Smith (knee), and quarterback Matt Cook (fractured clavicle) all will miss Saturday's contest.

► Please see FOOTBALL, page 11

Washburn at Lions



Saturday, 7 p.m.
Fred G. Hughes Stadium
6,000 seat capacity
Artificial Turf

Last Year: Lions 31, Washburn 6 (Moore Bowl in Topeka, Kan.)
Coaches:
Lions: Jon Lantz (4th year, 19-15)
Washburn: Dennis Caryl (3rd year, 5-19)
Series: Lions lead 13-8 with 1 tie.
Records: Lions 1-3 Washburn 0-3.



CHAD HAYWORTH

Smith deserves better

I miss Rod Smith. At the beginning of the 1992 season, I had hopes for the Football Lions and much of the expected on good efforts by Smith and quarterback Matt Cook. Despite Karl Evans' spectacular ground attack without Smith and Cook, the Lions look pretty average. The talent is there, the heart and soul seem missing.

I think the thing that bothers me is we lost Smith to a cheap shot. Football is a rough game, to be sure.

But to lose possibly the best football player in Southern history to seemingly date and flagrant excess sucks.

I hope Central Missouri State Coach Terry Nantz and his players can't sleep at night. They damaged a man's career under so many of the most pathetic circumstances I have ever seen. What a shame.

Although Rod played many games to normalcy, eligible for a medical release, there is still a possibility. Normally, a player who is in more than 20 percent of a season is ineligible.

Due to the unsportsmanlike manner in which the incident occurred, the NCAA should waive the rule. Let's hope so.

I think it's great that Southern Softball Coach Pat Lipinski named NCAA Division II Coach of the Year. If he ever in Young Gymnasium deserves some recognition, it's her.

The thing about Lipinski's attention she gives to her players. It's very obvious that game means more to her than just wins and losses. She talks about her players, she has this look in her eyes and you just know it's her to her than just a game.

Everyone knows Lipinski's women's athletics does enough credit around but this is definitely a Saturday's halftime was something to be proud of.

The emotions that come from the screen during video were outstanding. Anyone has the chance to see those championship watches and rings. Very sharp.

Not to derail from the shiny, happy little movie was a little embarrassing Tuesday.

At the soccer match Oral Roberts University there were more Titans than Southern fans.

Pathetic. I realize the soccer team is struggling, and they are winless, but with the complete lack of support from the College, I wonder why they even bother. Nobody seems to care they are out there beating their butts for us. Thanks, You and me.

I heard some grumblings from some of the fans about the Lions 4-0 shellacking ORU. The lads are folks, and they do play an exciting style of soccer, just don't seem to be back of the net too often.

The College has had the soccer team with a funding and cuts in the get. It's rather disheartening to see everyone else give up. Give George Green his boys a break, they improve. I guarantee it.

HUSTLING FOR CONTROL



CHAD HAYWORTH/The Chart

Missouri Southern's Chris Schacht (right), junior forward, battles an Oral Roberts University defender during Tuesday's game on campus. The Lions remained winless, losing 4-0 to the Titans.

FOOTBALL

Mo. Western 28, Lions 24 (Saturday)

Mo. Western 0-7-7-14-28
LIONS 7-7-10-0-24

First Quarter

LIONS Matt Kline 12-yard pass from G.W. Posey. (Craig Crader kick).

Second Quarter

LIONS Posey 1-yard run (Crader kick).

MW Terren Adams 8-yard pass from Mark Ramstack (Dippie kick).

Third Quarter

LIONS Crader 20-yard field goal.

MW Anthony Robinson 3-yard run (Dippie kick).

LIONS Bill Moten 20-yard pass from Karl Evans (Crader kick).

Fourth Quarter

MW Heath Foster fumble recovery in end zone (Pass failed).

MW Dameron Kazez 1-yard run (Hawkins pass from Ramstack).

INDIVIDUAL STATISTICS

RUSHING—LIONS—Evans 38-253.

Wynn 4-25, Posey 9-6, Benson 3-(-3).

MO. WESTERN—Kazez 23-78, Augustus 8-23, Ramstack 6-21, Robinson 3-9.

PASSING—LIONS—Posey 4-10-47.

Evans 1-1-20, MO. WESTERN—Ramstack 13-24-264.

PASS RECEIVING—LIONS—Herring 1-23, Moten 1-20, Kline 1-12, Joyce 1-7.

Wynn 1-5, MO. WESTERN—Adams 4-143, Hawkins 3-49, Holt 2-37, Augustus 2-8, Robinson 1-21, Kazez 1-6.

FIELD GOALS—LIONS—Crader (20).

INDIVIDUAL STATISTICS

First Downs MW 15 MS 19

Rushing Attempts 40 54

Rushing Yards 131 281

Passing Completions 13 5

Passing Attempts 24 11

Passing Yards 264 67

Return Yards 83 78

Punts 4/33.5 3/40.0

Fumbles/Lost 2-1 6/3

Penalties/Yards 7-54 7/45

MIAA

Conference Standings

Overall W L MIAA

Emporia St. 4 0 3 0

Pittsburg St. 4 0 2 0

Central Mo. St. 2 1 2 0

Northwest Mo. St. 2 2 2 0

Northeast Mo. St. 3 1 1 1

Mo. Western 2 2 1 1

Mo.-Rolla 1 3 0 2

Southwest Bapt. 1 2 0 2

Washburn 0 3 0 2

LIONS 1 3 0 3

(Last Week)

Mo. Western 28, LIONS 24

Central Mo. St. 29, Southwest Bapt. 10

Emporia St. 24, Northeast Mo. St. 7

Pittsburg St. 45, Mo.-Rolla 3

Northwest Mo. St. 22, Washburn 21

(This Saturday)

Washburn at Southern, 7 p.m.

Mo. Western at Mo. Rolla, 7 p.m.

Emporia St. at Central Mo. St. 1:30.

Southwest Bapt. at Northeast Mo. St. 2:00

Pittsburg St. at Northwest Mo. St. 1:30 p.m.

CONFERENCE STATISTICS

OFFENSE

TEAM RUSH PASS AVE.

Pittsburg St. 1348 524 468.0

Mo. Western 656 900 389.0

Emporia St. 935 614 387.3

LIONS 901 576 369.3

Northeast Mo. St. 551 921 368.0

Northwest Mo. St. 1141 99 310.0

Southwest Bapt. 216 689 301.7

Washburn 542 300 300.7

Central Mo. St. 479 330 269.7

DEFENSE

TEAM RUSH PASS AVE.

Pittsburg St. 204 015 204.8

Central Mo. St. 463 263 242.0

LIONS 479 611 272.5

Northeast Mo. St. 656 523 294.8

Northwest Mo. St. 723 581 326.0

Emporia St. 400 927 331.8

Mo. Western 821 540 340.3

Southwest Bapt. 583 515 366.0

NCAA

Div. II

Football Poll

1. Pittsburg St. 4-0-0 (80)

2. Indiana, Pa. 3-0-0 (74)

(tie) Jacksonville St., Ala. 3-0-0 (74)

4. North Dakota St. 3-0-0 (67)

5. Texas A&M 2-1-0 (65)

6. Edinboro, Pa. 3-0-0 (56)

7. Mankato St., Minn. 4-0-0 (55)

8. Savannah St., Ga. 4-0-0 (53)

9. Sacramento St. 3-0-0 (51)

10. Hampton, Va. 3-0-1 (40)

(tie) New Haven, Conn. 4-0-0 (40)

12. Emporia St. 4-0-0 (34)

13. Livingston, Ala. 3-0-0 (32)

14. Hillsdale, Mich. 4-0-0 (29)

(tie) Central Oklahoma 4-0-0 (29)

16. Sonoma St. Calif. 2-1-0 (19)

17. Northern Colorado 3-1-0 (17)

18. Grand Valley St. 3-1-0 (10)

19. Winston-Salem, N.C. 3-1-0 (7)

20. Western St., Colo. 3-1-0 (5)

INDIVIDUAL STATISTICS

(MIAA)

RUSHING

PLAYER ATT YDS TD

Karl Evans, LIONS 121 725 5

Quincy Tillman, ESU 114 626 5

Ronald Moore, PSU 82 626 8

Dameron Kazez, MWSC 75 447 3

Chad Guthrie, NE 82 366 3

EvansMeter

Senior running back Karl Evans

needs just 492 yards to break

Southern's single-season rushing record.

1,217

725

5

SOCCER

Northeastern St. 1, Lions 0 (Last Night)

LIONS 0-0-0
NE St. 0-1-1

First Half

No Scoring

Second Half

NE St. — Johnson 74:00 (Penalty Kick)

Shots On Goal: LIONS 13, NE St. 17.

Saves: LIONS: Kantola 11, NE St. 10

Upcoming Games

Tonight — LIONS at Drury College, 5 p.m.

Saturday — LIONS vs. Kentucky Wesleyan, 1 p.m.

Tuesday — LIONS vs. Rockhurst College, 4 p.m.

Wednesday — LIONS vs. John Brown University, 3:30 p.m.

VOLLEYBALL

Tomorrow and Saturday — LADY LIONS at Mo. Western Invitational.

Wednesday — LADY LIONS at Drury College, 5 p.m.

CROSS COUNTRY

Saturday — LIONS and LADY LIONS at Southwest Mo. St. Invitational, TBA

INTRAMURALS

Flag Football Sign-up deadline — today.

Wallyball Sign-up — today through Oct. 9.

Sand Volleyball Championship Games

Today behind Apt. B

4 p.m. Co-ed

4:30 Men's

GOLF

MSSC FALL INVITATIONAL at Loma Linda (Monday)

Team Results

1. Southwest Mo. St. JV 302

2. LIONS NO. 1 306

3. Southwest Baptist 307

(tie) Southwest College No. 1 307

5. Westminster College 327

6. William Jewell 331

7. LIONS NO. 2 343

8. Pittsburg St. 344

9. Southwest College No. 2 350

10. Missouri-Rolla 351

Individual Results

1. Kris Cummins, Southwest, 72:

2(tie) Jon Anderson, LIONS NO. 1,

John Day, Southwest Mo. St. JV, Brad

Heaven, Southwest Baptist, and Andy

Stephens, all 73; 6. (tie) Aaron Borland,

Southwest Mo. St. JV and Heath Holt,

LIONS NO. 1, both 75; 8. Jeff Gully,

Southwest Mo. St. JV, 76; 9. (tie) Wes

Gregory, Westminster, Jay Schnieders,

Westminster, and Mark Miller,

Southwest Baptist, all 77.

LION NO. 1 results

Jon Anderson 36-37-73

Heath Holt 38-37-75

Trent Stiles 40-40-80

Ryan Wilson 40-38-78

Scott Stettes 46-41-87

LION NO. 2 results

Shane Cowger 46-44-90

Shane Catron 46-40-86

Scott Smith 42-43-85

Colby Johnson 40-42-82

WHAT IS AN ICHABOD?

The name "Ichabod" was derived from the first name of Ichabod Washburn, an early benefactor of the university. In 1938, a graphic representation or any particular characteristics associated with Mr. Ichabod.

(SOURCE: WASHBURN SPORTS INFORMATION)

NCAA HONORS

Lipira named tops in Division II

CHAD HAYWORTH
ASSOCIATE EDITOR

After you win the national championship, and national coach of the year honors, what is left for a coach to do?

That's exactly the dilemma facing Missouri Southern's Pat Lipira. Well, jokingly some people have told me all that's left is retirement," she said.

She does not worry, though; Lipira said she has no intention of retiring from the coaching ranks just yet.

Lipira recently was named 1992 NCAA Division II National Coach of the Year by the National Football Coaches Association (NFCA) after leading the Lady Lions to a 50-7 record and the school's first NCAA national championship.

Lipira was at the University of Kansas when the president of the coaches association called and told her she was the Division II coach of the year," she said. "I about fainted. I was a bundle of emotions."

Despite her stellar success at the Division II level, Lipira said she has no plans to leave Southern for a bigger, more prestigious school. Her 11-year record at Missouri

Southern is an impressive 346-163, for a .680 winning percentage.

"One thing I love about Missouri Southern and Division II is that I can teach, too," said Lipira, who is also an assistant professor of physical education. "I want to teach until I retire. I can probably teach longer than I can coach."

"This is my 12th year here. I'm still here because I love my job. I don't anticipate wanting to do anything else."

Lipira said last season was special, even discounting the national championship.

"My philosophy is a strong defense. Score one or two runs and play defense to win," she said.

The Lions' penchant for outscoring their opponents left Lipira less than confident when the team got into post-season play.

"I kept thinking, 'Oh, gosh, we are giving up way too many runs,'" she said. "But we went out and won the kinds of games I wasn't sure we could win."

Women's Athletic Director Sallie Beard said she was elated when she heard of Lipira's coach-of-the-year honors.

"I remember thinking at the time that it was well deserved," Beard

said. "She may not have as many of the things that other (softball) coaches have to work with, but Pat has the ability to take a team and get them to focus on their goals."

"She gets more done in a hour and a half of practice than many coaches get in four hours."

Lipira and the Lady Lions were honored during halftime ceremonies at Saturday's football game. They received their conference championship watches, NCAA tournament participation certificates and national championship rings. A short video highlighting Southern's championship season was also shown.

The worst part of her job, Lipira said, is recruiting.

"There is no question, recruiting is the toughest," she said. "Recruiting is never done."

However, the players make it all worth it, she said.

"I believe in them," Lipira said. "The best part of any job are the people."

"You know they are human, and they are going to make mistakes, but you also know they are going to go out and do great things for you."

PRESIDENTIAL HUG



CHAD HAYWORTH/The Chart

Head Softball Coach Pat Lipira receives a hug from College President Julio Leon after receiving her conference championship watch. Lipira was named Division II National Coach of the Year after leading the Lady Lions to the College's first national championship since moving to the NCAA from NAIA.

FOOTBALL, from Page 10

Lantz said he expects to know whether Smith will be able to medal in red shirt in about two weeks. Lantz threw a bit in practice on Monday without pads for the first time since the injury against Cameron University in the first game of the season.

The earliest Matt could return could be the Missouri-Rolla game (next week)," Lantz said. "His passing game hasn't lost anything."

The passing game was slowed down by the Griffons in Saturday's

game as sophomore quarterback G.W. Posey threw the ball only 11 times, completing five for 67 yards. "That was by design," Lantz said. "But, we obviously have to start throwing the ball more."

Washburn dropped a 22-21 decision to Northwest Missouri State University last week after Dan Brown's 50-yard field goal attempt with five seconds left in the game fell short. The Ichabods are 0-2 in the conference and 0-3 overall.

Lantz said the Ichabods would

match up well against Southern.

"They are intimidating defensively," he said. "And they run an option-oriented offense with a very good quarterback (senior Danny Turek)."

"It's going to come down to who wants to win the game more."

"Fluke" is the only word Lantz could find to describe all of the key injuries this season.

"If that's not what it is, I wish someone would please tell me," he said.

SOCCER, from Page 10

of the season, both mentally and skill-wise," he said. "They are undefeated, and they play a physical game."

"It's going to be a battle."

Inexperience and anxiousness continues to plague the Lions, Greenlee said.

"We talk about how we want to play," he said. "But when we get out there, old habits that we can't win with show up."

Greenlee said senior goalkeeper

Jim Kantola continues to be the glue holding Southern together.

"He has risen to the occasion all season," he said. "He has kept a lot of these games at least close. I can't overestimate his importance to the team."

The Lions suffered another loss due to a penalty kick in Friday's home match with NAIA powerhouse Southern Nazarene. The penalty kick gave SNU a 2-1 win.

"I hope even though it was a bad

day, we got some good things out of it," Greenlee said.

The Lions return home to face Kentucky Wesleyan Saturday. KWU defeated the Lions last year at Owensboro, 2-1.

Rockhurst College, another NAIA powerhouse, will visit Joplin on Tuesday, and John Brown University will travel from Siloam Springs, Ark., on Wednesday. The Lions fell to both teams last season.

ECM, from Page 2

ans to address that, too."

Lannucilli said the seminar will discuss tips for both commuter and residence hall student situations.

"The purpose of this is to educate folks and, if someone is stalking

at what point you are at a hazardous situation," she said. "It could be a topic that's very time-

ly."

Myers has worked in sex crimes as a detective for the Joplin Police Department, and Spurlin also worked as a police officer in sex crimes.

"[We are going to] deal with awareness things about sex crimes and some prevention methods and

ways to avoid becoming a victim,"

Spurlin said. "And if you become a victim, what's going to be the police's response and the court's response."

Persons with questions about the presentations may contact Lannucilli at 623-3733.

SHOTS, from Page 2

and then you touch their hand, you can get it from the hand to hand contact, too."

Persons who are not healthy or well are especially susceptible to the flu. Such persons are those with chronic lung diseases such as asthma, emphysema, chronic bronchitis, bronchiectasis, tuberculosis,

cystic fibrosis, heart disease, chronic kidney disease, diabetes or other chronic metabolic disorder, severe anemia, diseases or treatments that depress immunity, and those persons residing in a nursing home or more than 65 years old.

"This year's vaccine is called the influenza virus vaccine trivalent

types A and B, composed of the strains of influenza virus recommended for vaccine use during the 1992-93 season by the U.S. Public Health Service," Foster said.

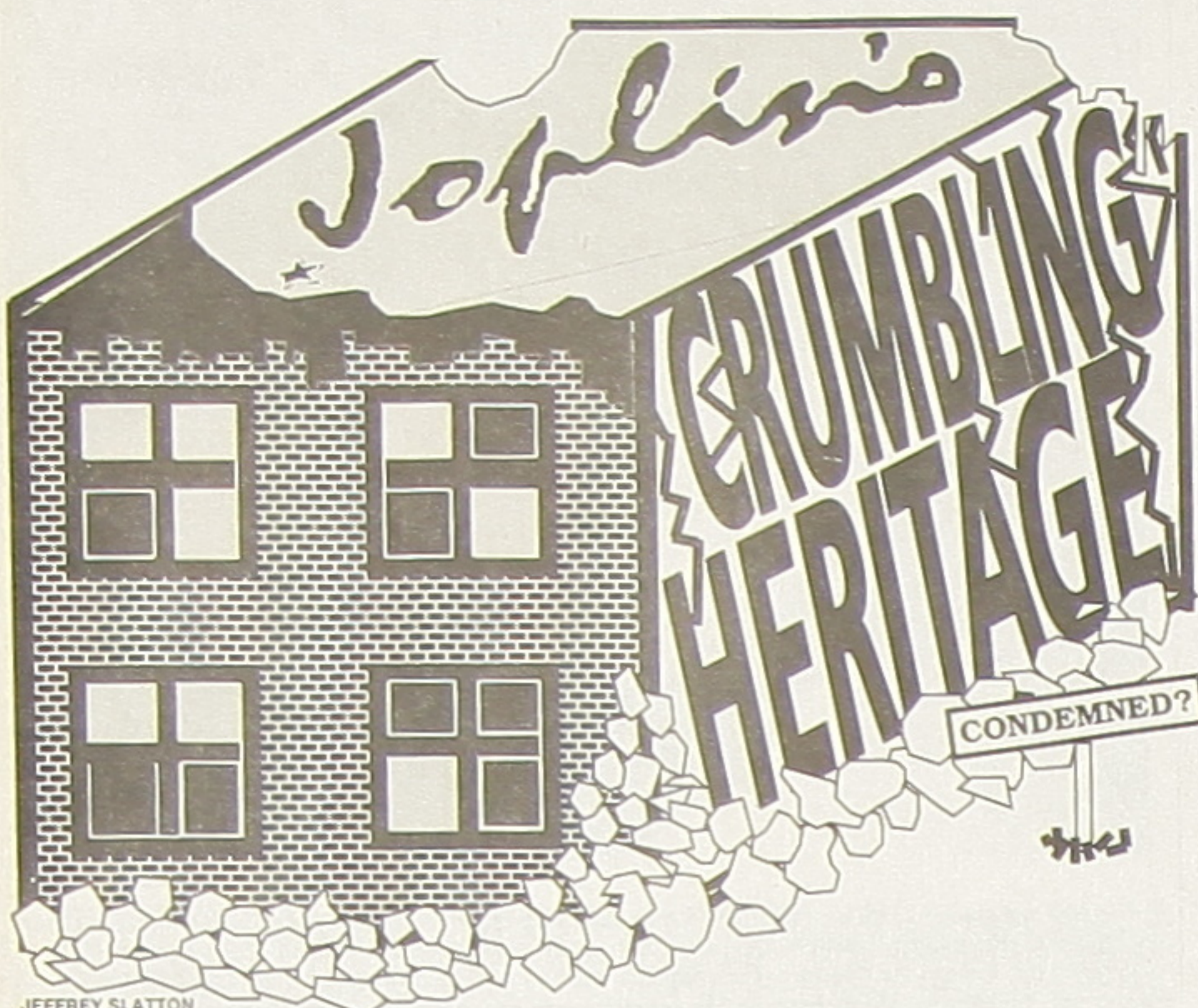
"There's no charge for students," she said. "There's a five dollar fee for faculty and staff. It's \$22 a shot at the doctor's office."



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JEFFREY SLATTON



From 1911 to 1969 this sign greeted travellers as they disembarked trains at Union Station, First and M.

▶ JOPLIN LANDMARKS

Buildings bear markings of neglect

By JOHN HACKER
MANAGING EDITOR

Like London Bridge, several buildings representing a significant portion of Joplin's heritage may be falling down.

The Newman Building at 602 Main Street; the Union Station, northeast of Broadway-Langston Hughes Blvd. and Main streets; and the Charles Schifferdecker house, 422 Sergeant Ave., have been vacant for extended periods of time.

One of the structures is undergoing renovation, but the other two sit—their futures still in doubt.

Ted Tankersley, Joplin's chief building inspector, said all three buildings are structurally sound.

"The main problem with Union Station is that it is open to vandalism," Tankersley said. "The Newman Building has been secured to prevent further damage. The Schifferdecker house also has been secured."

The Newman Building was built in 1910 as the Newman Brothers Department Store. Designed by prominent local architect Austin Allen, it is considered one of his finest creations. It is the only example of Chicago-style architecture left in Joplin.

The department store operated until 1972. It was sold to a church, which used the building as a publishing house and bookstore. In 1988, it was converted to a teen center. It has been vacant since 1990. Recent storms broke some windows, opening the building to vandals and raising concerns about falling glass and debris. Tankersley said the current owners are trying to find a buyer who can restore the building.

Union Station, built in 1911, was designed by Kansas City architect Louis Curtiss. Curtiss pioneered the

use of reinforced concrete in construction.

The station served railroad traffic until 1969, when passenger service was discontinued.

The building recently has been the subject of litigation over its restoration.

The Schifferdecker house was built in 1890 by pioneer Joplin businessman Charles Schifferdecker.

It was one of the first large, brick homes built in the former Murphysburg area of Joplin. The unique brickwork and Carthage marble columns make it one of the most recognized historic landmarks in Joplin.

The building was severely damaged by a fire on March 4, 1991, which killed the two occupants. Before the fire, the house and property were valued at \$1 million, but the Greg Jones Trust purchased the property in August, 1991 for \$17,000. Gary Jones of Jones Realty said trust managers originally planned to "take a quick profit" on the building.

"When we bought [the house], we thought it went cheaper than it should have," Jones said. "We were right—we had three offers exceeding the purchase price right after we bought it."

"The members of the family trust took a vote, however, and decided to keep the house."

Jones said the trust has not yet decided what to do with the house after it is restored.

"[We plan] to keep the original character of the house intact," Jones said. "It'll take approximately \$100,000 to restore it. The job will take about six months working on it full-time, or about three years working part-time."

The future of the other buildings is not nearly so rosy.

Tankersley said the city has few

options to force the owner property to restore them.

"Unless the council decides to spend the money to buy and restore the structures, there is not much we can do," Tankersley said. "We really don't want to go into the restoration business because it is very expensive."

David Glenn, chairman of the Joplin Historic Preservation Commission, agreed with Tankersley.

"The city's position is that we want to see owners responsible for maintaining their own property," Glenn said. "The city has the power to force owners to restore them."

Tankersley said while demolition is an option of last resort, it is not without pitfalls.

"If the building board decides to demolish, then it is up to the owners to [carry out the demolition]," Tankersley said. "A building the Newman Building is very expensive to tear down. Sometimes the owner doesn't have the money to do it, so it doesn't get done."

Glenn said demolishing buildings would be a great loss to the city.

"Those who would support tearing those buildings down are absolutely nothing about economic and historic value," Glenn said. "They are just saying they are vacant is not maintenance."

He said the Newman Building would be an ideal location for a professional office space.

"Downtown Joplin is the city's professional force," Glenn said. "It's the main post office, City of Joplin Globe, the library, and other services."



The once majestic main lobby of Joplin's Union Station now stands abandoned and open to the elements.



A fire on March 4, 1991, badly damaged the home at 422 Sergeant Ave. The house was built in 1890 for pioneer businessman Charles Shifferdecker.



An upstairs bathroom at the Shifferdecker house awaits restoration.

Photos by Chad Hayworth

INTERMISSION

Supplement to THE CHART, Missouri Southern State College, Joplin, Mo. 64801-1595
Volume 3, Issue 1 • October 1992

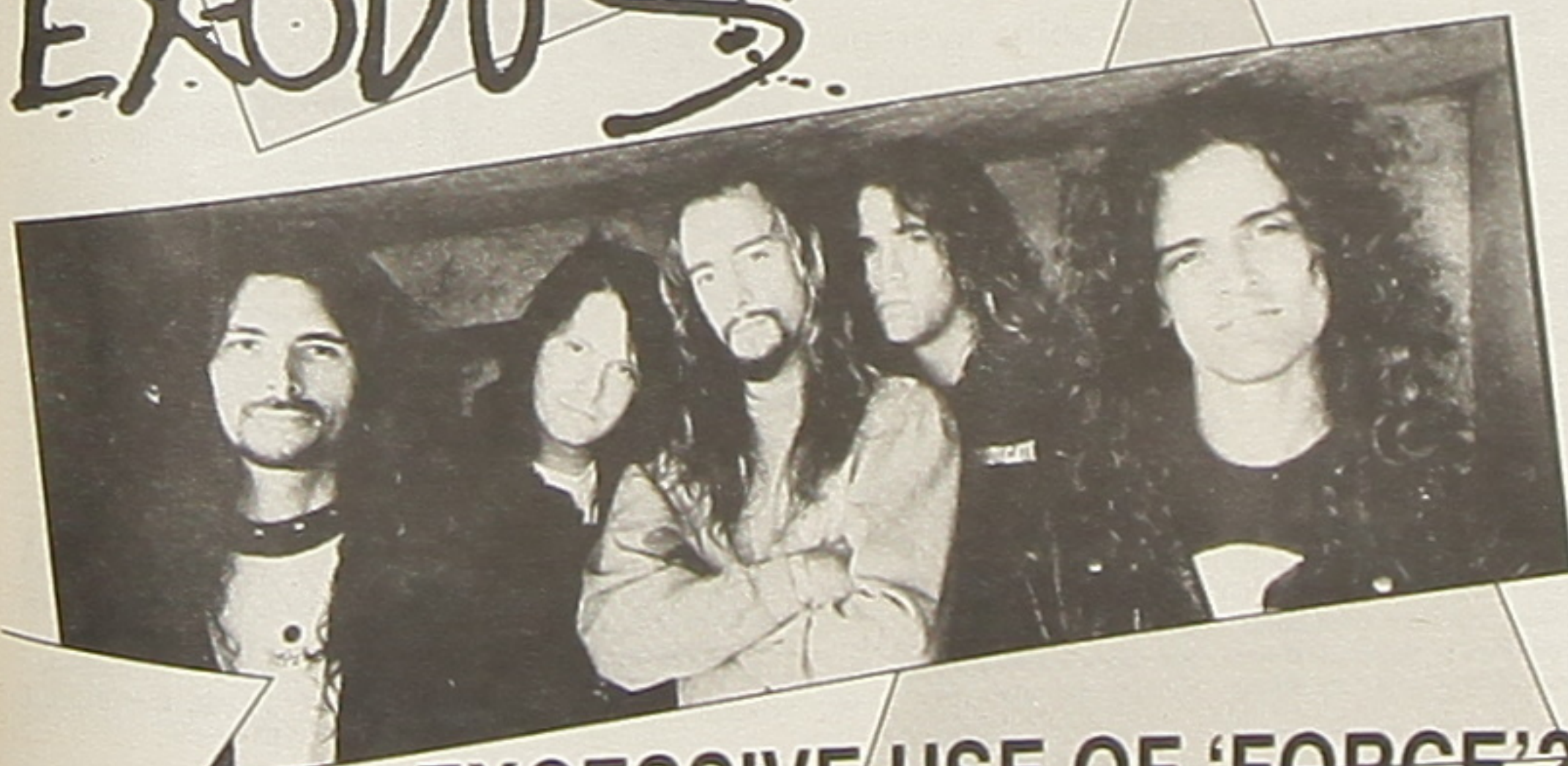
DIFFERENT TONES OF DIFFERENT HOMES

THE PLAIN AND
SIMPLE TRUTH
ABOUT EVERYTHING
ON PAGE 6

Blind Melon



EXODUS



EXCESSIVE USE OF 'FORCE'?

GARY HOLT GETS THE THORNS OUT OF HIS SIDE ON PAGE 7

IN SIDE

The Big Picture



'Mohicans'
given good
treatment

-page 4

The Beat



Sundogs
out to
cause a
commotion

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On The Shelf



Do dream
girls come
to life?

-page 12

Drive-in theaters an American institution

As patriotic as Mom and apple pie, yet doomed to make room for parking lots

By BRIAN SANDERS
INTERMISSION EDITOR

I remember when, as a kid growing up in Chetopa, Kan., my family would go to Baxter Springs to the Twi-Lite Drive-In theater on the south edge of the city. (For those of you familiar with Baxter Springs, it stood right next to Wal-Mart.) Or we'd load an ice chest and drive to the one in Columbus.

For a low price, we could all sit in the back of my dad's pickup truck, bundled up in blankets with our Shastas, and watch two recent movies.

Those were the days.

Eventually, the Twi-Lite was knocked down in a huge windstorm in 1978, and the Columbus drive-in...well, I forget what happened to it. I think we saw the last of that one around 1973.

There were three drive-in theaters in Joplin—the Tri-State, on the west end, the Crest, near

32nd and Range Line, and the one in Webb City—at the beginning of the 1980s. The Crest has long since been turned into some parking lot, and all that remains of the Tri-State is its screen.

Only the Webb City drive-in stands.

parking lot, or some such bad fate.

But Dickinson Theaters district manager Robert Mayberry was quick to scuttle them, saying they were "just rumors."

Thank God.

It's hard to imagine the area not

City or Tulsa, but once again, who wants to drive that far?

Whoever it was that started those rumors about the Webb City Drive-In's impending doom should be tried and convicted of anti-American activities. The drive-in is an American institu-

tions and parking lots. Why? They're not profitable enough, some business-minded snakes would say. Others would rather pay a lot to watch a movie in an air-conditioned shoebox with Dolby Sound and THX than sit under the stars and just, well, experience it. Besides, you can make more money with 10 or 12 of those shoeboxes in the same space as one drive-in.

The age of big business is leaving us purists out in the cold, in other words.

The next time you go home to your parents, ask them if they've ever been to a drive-in movie. And if they have, ask them about it, whether they watched the movie or made out (another American institution), whether they piled 10 of them in the car and paid the "\$3.00 A Carload" or less, or whatever.

And wait until April, when the Webb City Drive-In reopens. Then experience it for yourself.

"It's hard to imagine the area not having a drive-in theater—unless you count the one in Aurora, and few college students are going to drive upwards of 90 miles to get to a drive-in. Or, you could count the ones in Kansas City or Tulsa, but once again, who wants to drive that far?"



The local landmark recently shut down for the season, and with that, rumors began to circulate that the drive-in would be shut down permanently, or demolished, or turned into a

having a drive-in theater—well, unless you count the one in Aurora, and few college students are going to drive upwards of 90 miles to get to a drive-in. Or, you could count the ones in Kansas

tion, like baseball, hot dogs, and apple pie. It's been around long enough to be classified as such.

But more and more, they are being bulldozed and cleared out, with the land being used for strip

People still can't say goodbye to Norma Jean

Marilyn Monroe murder theories, controversies, merchandise getting out of hand

By SUSAN HOSKINS
STAFF WRITER

Along with the big controversy surrounding Elvis' death (Dead or alive? You decide) and stupendous controversy surrounding JFK, no controversy addicts would be complete without their theories surrounding the death of the woman who was arguably the "Queen of the Movies" and about 20 other names that legend might lead to Marilyn Monroe. As the books are published and the media vultures gather, everyone in the whole world is dying to know what happened on that fatal night so many years ago.

Everyone, that is, except me. Oh, I suppose merchandisers love it, lest they feel it necessary to file for Chapter 11 bankruptcy. According to *Entertainment Weekly's* Aug. 7, 1992 issue, sales of Marilyn memorabilia (sunglasses, shoes, movies, books, and even wine) average 20-30 million a year. As a com-

modity, that would make Monroe worth more dead than alive. People buy this stuff because it's cool, and because she was a legendary sex symbol, and because

coach and a psychiatric institute in London. That sounds like a pretty lonely lady to me.

To add insult to injury, the media jumped on the "Marilyn

involved in everything from the kidnapping of the Lindbergh baby to the murder of Jimmy Hoffa), Marilyn was killed by her shrink (those unpaid therapy

correct.

While the media tries to prove their theory is the right one, they dig into to her personal life. Marilyn had an abortion, Marilyn had an affair with the Kennedys, Marilyn was frigid, Marilyn had a drinking problem, Marilyn was an alcoholic. In the end, all they have really proven is that she had a lot of problems and no easy way out.

Maybe she did kill herself. Maybe she was murdered. Who really knows? All I know is that the only person who should know what happened on that night is Marilyn.

I don't think she should be remembered for the facts or innuendoes that surround her death. I think she should be remembered as a softly-beautiful, not-too-bright star who almost made it, and the only thing she was a victim of was the studio and the public who tried to make her something other than what she was....Norma Jean Baker, candle in the wind.

"Sales of Marilyn memorabilia average 20-30 million a year. As a commodity, that would make Monroe worth more dead than alive....Even worse, the millions of dollars that her estate receives go to her acting coach and a psychiatric institute in London. That sounds like a pretty lonely lady to me."



she was a goddess, and because of every other bunch of bloated, misquoted stuff, but the fact is that Monroe died naked, alone, in bed. No husband to mourn her, no children to weep. Even worse, the millions of dollars that her estate receives go to her acting

controversy" like dogs at a Bonanza all-you-can-eat steak festival. Marilyn was killed by the mob, Marilyn was killed by the Kennedys (I wasn't really surprised to hear that they may have been involved, since I personally believe they were

bills can be a pain, can't they?). Marilyn was killed by her lesbian lover, Marilyn was killed by Elvis, Marilyn wasn't killed by anyone because she's still alive and well and living under another name in Australia—pick a theory, any theory; any one will sound

INTERMISSION

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PHOTOGRAPHERS: John Hacker, Chad Hayworth, Angie Stevenson

Redford performance dominates 'Sneakers'

Aykroyd, Poitier, Kingsley add to the fun

SNEAKERS
Universal Pictures

A-

By P.J. GRAHAM
ASSOCIATE EDITOR

If the movie *Sneakers* was really about shoes, it would be an Air Jordan.

Starring Robert Redford, *Sneakers* is a comfortable blend of action, drama and comedy that could interest both young and old, thinkers and couch potatoes alike.

Based around a team of expert "sneakers," or people hired to break into places to test their security systems, we meet Martin Bishop (Redford). Bishop, the head of the "sneakers" team, meets two government agents who threaten to expose his secret past if Bishop does not help them to find the "code breaker" of all American secret codes.

So Bishop and his crew engage in an operation of finding the "code breaker" and sorting the

good guys from the bad guys.

Redford comes through once again with a humble style of acting which seems to give the movie a sense of dignity most movies lack. The drama may not match that of his part as Bob Woodward in *All the President's Men*, but it is not bad for today's standards.

Bishop's team is played by many familiar names, including Dan Aykroyd, Mary McDonnell, River Phoenix, Sidney Poitier, David Strathairn, and Ben Kingsley. The supporting cast is loaded with well-known names, yet they do not steal the limelight from Redford. Instead, this star-studded supporting group creates most of the film's comical aspects.

For example, Aykroyd is "Mother," the gadget master who believes there is a government conspiracy behind everything from JFK to Elvis. McDonnell is the reluctant member of the team, yet even her calm character as Liz adds humor. Phoenix plays the quirky Carl, a computer hacker who was caught changing his grades and giving himself a

HACKERS 'R' US



PHOTO COURTESY MCA/UNIVERSAL

From left, River Phoenix, Robert Redford, Dan Aykroyd and Sidney Poitier are high-tech experts who are hired to penetrate systems and test their security in 'Sneakers,' a Universal Pictures release which also stars Mary McDonnell and Ben Kingsley. It is now playing at the Mall 5 Cinemas.

scholarship via the school's computer system. This cast member most certainly helps draw the younger crowds to the movie.

Poitier is ex-CIA veteran Donald Crease, the level-headed one to provide a contrast to the paranoia of "Mother." Strathairn is not as well known as the others, but his character is certainly more interesting. He plays Whistler, a blind audio expert who amazes the "sneakers" team and the movie audience with his

keen hearing which solves many of the team's problems.

Kingsley, famous for his portrayal of Gandhi, reenters Bishop's life and sends chills down the viewer's spine just with his eyes.

Sneakers comes across as an action-packed film on television ads, yet the movie is not the gory film so popularized by the likes of *Terminator 2*, *Predator*, or even most Steven Seagal movies. Instead it reverts to some gun-

shots, but mostly there's just running and punching.

At the same time, a person need not be a physicist to understand this movie, but it is no *Buffy the Vampire Slayer*, either.

With the wide style and age of the actors, the interesting yet not overtaxing plot, and some pretty cool gadgetry, this movie stands as one that can keep the attention of the young and action-minded, while not making older or more serious moviegoers repulsed.

'ALONE' AGAIN



PHOTO COURTESY 20TH CENTURY FOX

Macaulay Culkin reprises his role as Kevin McCallister in 'Home Alone 2: Lost in New York,' the sequel to the third-highest grossing movie of all time. The movie opens in November.

Macaulay, Malcolm, 'Mr. Saturday Night' show promise for fall movie season

Some of the hottest talents in the movie business are ready for the fall season, including Oscar winners, rappers, actors-turned-directors, and kids and burglars lost in the big city.

Scheduled releases for fall include:

•**Mr. Saturday Night** (now playing): Billy Crystal cowrote, produced, directed and stars in this fictional biography of night-club comic Buddy Young, Jr. (which he invented in 1982 and later featured during his *Saturday Night Live* stint), an angry man who flirts with success.

•**1492** (now playing): Touted by many as being the movie to see about Christopher Columbus' discovery of the New World, this \$45 million extravaganza was directed by Ridley Scott (*Gladiator*) and stars Gerard Depardieu (*Green Card*).

•**Night and the City** (Friday): In *Cape Fear*, Jessica Lange told Robert DeNiro he wasn't her kind of guy; this time, he is, and they both show it in Irwin Winkler's remake of the 1950 melodrama that starred Richard Widmark and Gene Tierney.

•**Consenting Adults** (Friday): Wife-swapping leads to murder in this sexual thriller from *Presumed Innocent* director Alan J. Pakula. Stars Kevin Kline and Mary Elizabeth Mastrantonio.

•**Of Mice and Men** (October): Gary Sinise directed and co-stars (with John Malkovich) in this new screen version of John Steinbeck's classic Depression-era novel.

•**Ethan Frome** (October): Edith Wharton's classic novel comes to the big screen with Liam Neeson and Patricia Arquette as star-crossed lovers.

•**Candyman** (October): *Hellraiser* creator Clive Barker returns with an urban horror story starring Virginia Madsen.

•**A River Runs Through It** (October): Robert Redford directs this adaptation of Norman Maclean's autobiographical novella about two fly-fishing brothers (Brad Pitt and Craig Sheffer) in early-1900s Montana.

•**Trespass** (October): Although they're not the stars of this Walter Hill action flick, rappers Ice Cube and Ice-T are expected to be the drawing pow-

ers. Originally set for release this spring, until the Rodney King riots in Los Angeles set it back.

•**Passenger 57** (November): Wesley Snipes (*White Men Can't Jump*) stars as an airline security expert who takes a break from his job only to wind up on the same flight as a terrorist group. In this one, Snipes gets to show off his 14 years of martial-arts training.

•**Home Alone 2: Lost in New York** (November): Macaulay Culkin is back as Kevin McCallister, and so are Joe Pesci and Daniel Stern. But can Kevin keep the Big Apple safe from the two bumbling burglars?

•**Malcolm X** (November): Spike Lee directed, and Denzel Washington plays the title role in this biography of the legendary black activist; the two first worked together in Lee's *Mo' Better Blues*.

•**Jennifer Eight** (November): Andy Garcia, Lance Henriksen and Uma Thurman star in a tense murder mystery, described by Garcia as "a thriller...man's

► Please see FALL MOVIES, page 4

KING OF THE WILD FRONTIER?



Daniel Day-Lewis plays Hawkeye, a frontiersman raised by an Indian family, in Michael Mann's motion picture adaptation of James Fenimore Cooper's classic novel, *The Last of the Mohicans*. The movie, which also stars Madeleine Stowe, is rated R, and is now playing at the Mall 5 Cinemas.

PHOTO COURTESY 20TH CENTURY FOX

'Mohicans' exhilarating, stunning

'Miami Vice' director does Cooper's classic justice

THE LAST OF THE MOHICANS
20th Century Fox

A

By P.J. GRAHAM
ASSOCIATE EDITOR

James Fenimore Cooper would be proud.

His novel, *The Last of the Mohicans*, has recently hit the big screen. Cooper's classic was taken in hand by director Michael Mann (*Miami Vice*) and was made into an exhilarating movie filled with close-in action scenes and sweeping landscapes. All lovers of the pure adventure and romance film are advised to see this one.

Mohicans, starring Daniel Day-Lewis and Madeleine Stowe, gives us a piece of American history often overlooked—the French and Indian war and that time period between the witch trials and the Revolutionary War. However, this movie should not bore even the biggest history class skipper.

When Hawkeye (Lewis) and the Indian family who adopted him run into a group of British soldiers being attacked by another party of Indians, he comes to the rescue. The British group happens to have Cora (Stowe), a British colonel's daughter, with it. From that point on, Hawkeye becomes the brave, fearless protector.

The biggest advantage the movie has is the filming itself. With breath-taking views of a land most Americans could not recognize as their homeland and the unusual way the camera comes in close during scenes usually shot from afar, this movie keeps your eyes in constant awe.

The scenes move from dark, shivery-looking waters to battlefields aglow with bombs exploding through the skies. The film, though having uncountable fight scenes between Europeans, colonists, and the Indians, is less gory than what one would imagine. Gun wounds and cuts are more realistic than in many of the beat-'em-up movies. This fact

helps to keep the attention on the movie's drama, not on blood pouring out of the characters.

Not only are the scenes simply catching, but they give remarkable representation of the movie's characters—are experiencing. One scene shows the two lovers embracing behind a waterfall. The ledge they are on is dark and the characters are silhouetted behind the well-lit water. The contrast of light and dark expresses the emotional and romantic side of things, while the war racing by does not let the viewer forget the oncoming charge of the fighters.

Drama, though not at its absolute finest, is given large representation in *Mohicans*. However, the most dramatic act is an actress. Stowe, with her soulful eyes and expressive voice, she is Cora. She displays the rowfulness and necessity to go in spite of the sorrow most del-

Day-Lewis is also good, both humorous and serious when the character calls for it, but lacks some of the expression Stowe. Most of the supporting actors also held their own and, surprisingly, kept their British accent through most of the movie.

The only true problem the movie seems to have is it did not really prepare the viewer for the last scene, showing Hawkeye, Cora, and Chingachgook (Hawkeye's adoptive father) talking about the "last of the Mohicans." After all the action and romance involved in the film, being taken into a little explained, hidden meaning in film suddenly throws the viewer into something he is not ready for. It felt as if the movie was Stephen King's television movie *It* and the viewer is presented with a big black spider at the end. Unless you had read the book, the movie did not adequately describe what was going on.

Overall, *The Last of the Mohicans* is a stunning portrait of a people and a place that no longer exist, and it takes the filmgoer away from the grunge of the 20th century.

► FALL MOVIES, from Page 3

thriller," involving blind women, severed hands, and other things that might have looked right at home in the *Twin Peaks* movie.

•**House of Cards** (November): Kathleen Turner stars in this dramatic, heartfelt story of a concerned mother's struggle to solve the mystery of her daughter's mysterious withdrawal into her own silent world, while fighting more conventional means of treatment at the hands of the medical establishment.

•**Bram Stoker's Dracula** (Christmas): Francis Ford Coppola's latest effort is a

retelling of the legendary blood-sucker's story, with Gary Oldman in the title role. Keanu Reeves, Winona Ryder, and Oscar winner Anthony Hopkins also star.

•**Toys** (Christmas): Robin Williams reunites with *Good Morning, Vietnam* director Barry Levinson in a comedy about a whimsical toy maker who must save his father's toy factory from his demented uncle. Also starring Joan Cusack and Robin Wright.

•**Hoffa** (Christmas): Danny DeVito directed and co-starred in this biography of the legendary Teamster boss (Jack Nicholson),

whose turbulent career is followed over the sweep of four decades, from his passionate struggle for power to his final enigmatic fall.

•**A Few Good Men** (Christmas): Jack Nicholson, Tom Cruise and Kiefer Sutherland highlight an all-star cast in Rob Reiner's big-screen version of Broadway's longest running drama.

•**Aladdin** (Christmas): Disney with attitude? Robin Williams plays the voice of the genie in the new animated version of the classic fable about a little boy and his magic lamp.

Dustin Hoffman an unlikely 'Hero'

Frears crafts funny parable about mass media's power

HERO
Columbia Pictures

A

By BRIAN SANDERS
INTERMISSION EDITOR

Some substances are best taken in moderation. It doesn't necessarily have to be a classified drug or drink; it can also be something that has no effect on most people. To Stephen Frears, and his latest motion picture, that substance is mass media—particularly television.

It takes a while for that theory to sink in, however. But while waiting for that sinking-in, is an enjoyable film.

Dustin Hoffman stars as Bernie Lapante, a grumpy, small-time pickpocket who even snatches a few bucks from his lawyer's purse while they are still in the courtroom. His ex-wife (Joan Cusack) can't stand the thought of him, and his son thinks he's an honest man with an office job. His persona is obvious: he's a nobody, and he's content—well, sort of—with things as they are.

There's also Geena Davis as ace telejournalist Gale Gayley (sounds corny, doesn't it?), who is described by her boss (Chevy Chase, in a small, hilarious yet uncredited role) as "a marshmallow" who needs to be "a professional marshmallow," raking up only the "dirt."

Bernie and Gale lead lives that could never cross, until Gale's plane crashes into a bridge, about 10 feet in front of Bernie's stalled car. He thinks nothing of it, until he's asked by a flight attendant to help get the emergency door open.

After he does, the plane catches fire, but he doesn't act until a boy asks him to go in and save his father who, unknown to them both, is already out.

Bernie does save Gale and two others, then disappears, leaving only a shoe behind. He hitches a ride with John Bubber (Andy Garcia), a homeless man who lives in his car, and gives him the other shoe. "Give it to some one-legged man," he says, in his own grumpy way.

But Gale finds the shoe, and conducts a search for the man

who saved her life, offering a million-dollar reward to the "Angel of Flight 104." "He just saved 54 people," she says, "and now he's going to disappear."

Bernie, now in jail (for stealing Gale's credit cards while he was saving her), can only watch as John brings in the other shoe and collects the glory.

No one will believe Bernie or his story—not even his ex-wife, who tells their son, "It's against his religion to stick his neck out." Neither will his lawyer, whom he's still continually stiffing, even though she bails him out because of a "hero fever" that's sweeping the nation.

What is even more puzzling to the viewer is why (beside the fact that he's "cute," all of a sudden) Gale falls in love with John. Somehow, it becomes obvious that his charm is as fake as Bernie tells everyone else it is. Nonetheless, it becomes an interesting plot twist, courtesy of story writers Laura Ziskin (who also produced), Alvin Sargent, and David Webb Peoples.

Garcia, as natural as he is to play a member of the homeless, disappoints, but only slightly, as the disillusioned John, taken from the atmosphere of street life and suddenly made at home in a posh hotel suite. He does, however, play the disillusion very well, taking Gale's advances as invitations to a disease—both of them know that he is supposed to be "just a feature story" to her.

As Gale, Davis performs very well. This can be chalked up as another top-notch performance, as her last effort (in *A League of Their Own*) was. Most touching is her acceptance of a news award early on in the film, when she peels a large red onion at the awards ceremony to demonstrate the real power of television news.

But *Hero's* best performance belongs to Hoffman, whose portrayal of Bernie draws winningly from two of his best roles: the cynicism of his *Midnight Cowboy* hood, and the raw-powered near-mumbling of *Rain Man's* autistic savant. What is most telling about his performance is Bernie's inability to act like a "true" hero; Hoffman plays it like a true, cynical pro. He is not about to tell his son the truth about himself (his upcoming

PLEADING FOR MERCY

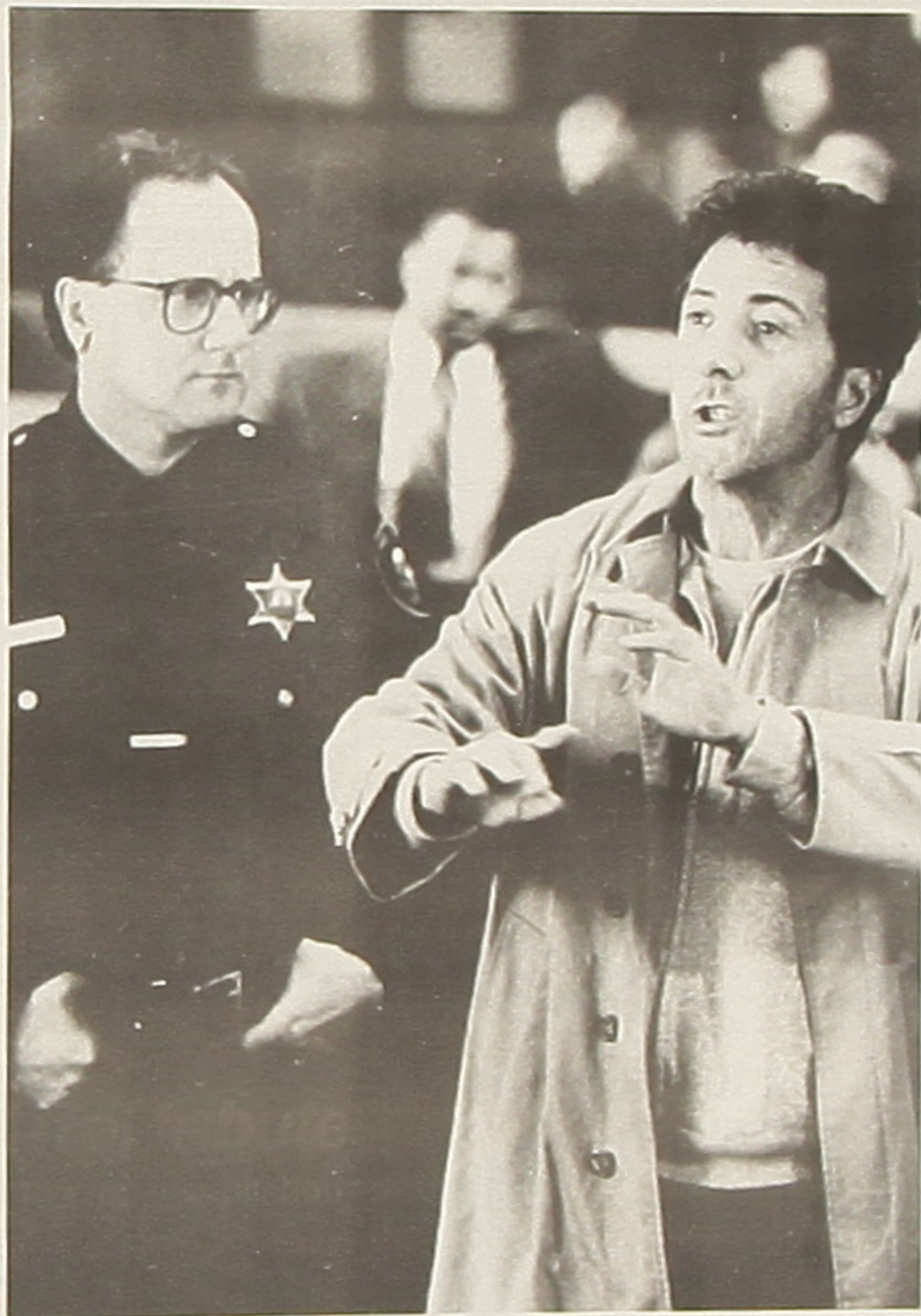


PHOTO COURTESY COLUMBIA PICTURES

Dustin Hoffman (right) pleads his case in "Hero," a Columbia Pictures release also starring Geena Davis and Andy Garcia. The movie is rated PG-13 and is now playing at the Mall 5 Cinema.

prison sentence becomes a "long business trip"), but he knows he is blowing it with his old family.

Most of all, Frears has made a strong statement about the power of television and mass media, especially of its ability to make and/or break careers. When John's face is seen for the first time through the television camera's eye, he is projected as a scruffy yet lovable hero; after he is transformed into something more suitable for the cover of *GQ*, he becomes the quintessential American who can do no wrong in the public eye.

Because of this, every chance John or Bernie gets to prove who

the "Angel of Flight 104" really was would be wasted on the American public; either they would still look at John as the greatest thing since sliced bread and cast Bernie out, or cast both of them out for perpetrating a fraud. Once again, this owes to Bernie's inability to act like a "true" hero, a man with a heart, as opposed to John's "natural" goodness, his openness to the put-upon and the homeless even after he is no longer one of them.

Another point is Chase's portrayal of the news producer, who is only interested in the *National Enquirer* side of the story, but won't let Gale put an interview

with a man who jumps to his death on the air. People don't want to see that kind of thing, and, according to Chase and his cronies, it is "unprofessional." But the truth is still the truth, and even though Bernie, Gale and John have accepted it, the masses will still refuse it.

In other words, heroism is irreversible, and if one does not act as a humanitarian, one cannot really be a hero. It is a message that becomes hard to see once *Hero* is looked at for what it will more than likely be recognized for: it is a very good comedy, with a moral lurking just below the surface.

THE BEAT

INTERMISSION October 1992 • Page 6

BLIND MELON

No, they're not from Seattle, but they've got that same intense something about them. In the spring of 1990 five guys, hailing from various parts of the United States including Mississippi, Indiana, and Pennsylvania, found each other in Los Angeles.

Things started happening fast when a four-track demo was "accidentally" circulated, and created quite a buzz among several record companies. Although they weren't really prepared for the premature attention, Blind Melon played what they had. That (and the fact that they embellished a bit as to how many songs they actually had) was convincing enough.

Determined to maintain their creative freedom, they decided to sign with Capitol Records. Since then, the band has been on several tours and recently released its debut, self-titled lp.

The group will headline this Tuesday at the Regency Showcase in Springfield. Tickets are now available at Kaleidoscope.

Melons release infectious debut

BLIND MELON
Capitol

A

By ANGIE STEVENSON
SENIOR EDITOR



better.

Blind Melon's self-titled debut release has been a long time in coming for the patient public who were blessed with an earful at one of their shows with Soundgarden or the 120 Minute tour. We were teased with this infectious music, only to find out we would just have to sit tight for a few months before we could get more.

Worth the wait? Unspeakably so. Still fresh on the shelf, with only a couple of weeks under its belt, *Blind Melon* is moving well

according to local music stores. And why?

How about a solid hour of intense groove? The Melons: Glen Graham (drums), Shannon Hoon (vocals), Brad Smith (bass, backing vocals), Rogers Stevens (guitar), and Christopher Thorn (guitar); exert a riveting, honest sound on this release. You really have to concentrate to pick the song apart, only then realizing how intricate each part is. Melodies and harmonies cross over and back again—everyone seems to be doing their own thing, making the resulting homogeneous sound that much more amazing.

Hoon's power-packed vocals are kin to those of Perry Farrell's for all you Jane's fans. The music is raw, natural, on-the-edge. Take the feel of classic rock and revolutionize it; take the feel of contemporary music and put some soul in it. We're taken from moods ranging between laid-back and mellow to fiery and restless—sometimes all in

the same song.

Lyrical themes seem to hinge on change and self-discovery, but no two songs have the same message and really all 13 tracks are left open to a given listener's perspective.

The current release, "Tones of Home" (you can catch the video on *120 Minutes*), is a biting jam with lyrics to match: "...oh but come to find out that it's all love and money, and there's a canopy of greed holding me down." "No Rain" contrasts a snappy, happy rhythm with a matter-of-fact, simple, and borderline melancholy message about combating loneliness (at least that's one interpretation.) And there's more where that came from.

All in all, from the album cover adorned with a photo of Graham's sister in a tutu, to the music, right down to the band members themselves, *Blind Melon* is nothing but genuine. It's all about life, real life. It's music for the soul that everyone can relate to.

By ANGIE STEVENSON
SENIOR EDITOR

It isn't about money; it isn't about fame—it's all about music. With Blind Melon it's that plain, it's that simple.

From day one, this five-piece has focused internally to find their music, even having gone so far as to practically isolate themselves in

Dover, N.C. to explore their inner workings and write material for their recent self-titled debut.

Since then they've been "driving around, sleeping in hotels, and rocking out every night," according to the group's bassist, Brad Smith. After finishing the last leg of a tour with Ozzy Osbourne and Alice In Chains, the band plans to embark on a cross-country excursion headlining intimate clubs. An Oct. 20 stop at The Regency Showcase in Springfield, MO is en route. Ever-true to their "granola" nature, Smith and the rest of the guys—Glen Graham (drums), Shannon Hoon (vocals), Rogers Stevens (guitar), and Christopher Thorn (guitar)—are more than ready for this change of venue.

"It's pretty big and dumb," Smith said of the Osbourne tour scene. "I hate playing arenas. There are so many morons out



Blind Melon is: (left to right) Shannon Hoon (vox), Christopher Thorn, (guitar) Rogers Stevens (guitar), Brad Smith (bass), and Glen Graham (drums)

there, man—they're all just screaming 'Yeah!' and they don't even know who we are.

"I mean, the response has been really good, but in a rock way—they just want to hear music, which is cool."

So now it's time to do things in down-to-earth Blind Melon fashion: just them in a van and the bare essentials.

"We're gonna do it in a simple kind of way," said Stevens. "We want to get personal and meet people."

Blind Melon has come together at an astonishing pace, having been together only

about two years. Smith attributes this, in part, to the cohesive bond the group has found.

"We really feed off each other," he said. "We know each other so well. You have to get to know who you're playing with musically and personally."

Not only has this brought them this far, but Stevens thinks it will be helpful in maintaining longevity as a band.

"I don't know if we'll be like the [Rolling] Stones," he said, "but we'll be around forever."

"I think we can maintain our creativity

for a long period of time."

In terms of their hopes of success for the new album, Blind Melon holds tight to a "what happens, happens" attitude.

"We don't want to shove it down people's throats," Stevens said.

"I don't want everyone to dig us just 'cause everybody digs us," added Smith.

They're just willing to let their "heavy groove" music speak for itself.

"It's very heavy, you can listen to it three or four times and you can hear something different every time," said Smith. "We're not trying to talk over anyone's head—it's just sensible lyrics. It's a good vibes type of thing. Nothing's forced at all."

"I think the next album will be a lot more extreme—softer soft, heavier heavy."

Until then, the band's widening fan base has got the live shows and current release to keep them content. With the way Blind Melon loves to perform, the upcoming date in Springfield should be one to watch. The group's vocalist, Hoon, perhaps sums up their live show best:

"I feel I'm tip-toeing a line between sanity and insanity. It's just such a rush that you don't know how to control it. Every time you play, the rush is different, but the fine line between everything is still there."

'Five little Tasmanian Devils on amphetamines'

After 10 years and numerous changes, Exodus keeps the heads banging

By BRIAN SANDERS
INTERMISSION EDITOR

Since their formation in 1982 and their first album in 1985, the San Francisco-based speed metal band Exodus has kept heads banging around the world. Now, they have released their fifth album, *Force of Habit*, and recently marked 10 years in the business.

So it's an anniversary celebration for the band, right?

"Well, I haven't even celebrated it myself," said Exodus guitarist Gary Holt. "I should go out and get a bottle of Stoli or Jaeger!"

Unlike past Exodus albums, *Force of Habit* doesn't always move at high speed, which Holt explains as growing tired of "going 100 miles an hour all the time," like other speed metal bands.

"I've never considered (Megadeth) a fast band, 'cause they have those slower, groovier tempos," he said. "Metallica was pretty much coming from where we were, with how-long-can-you-keep-playing-fast? And Anthrax always had a lot of slower stuff, too."

"But when you're as fast as us and Metallica, you just kind of get tired of it after a while."

Force of Habit was produced by Chris Tsangarides, who was the band's first choice for producer.

"He was the only guy we wanted from day one," Holt said. "We'd always admired the stuff he did with Thin Lizzy and Tygers of Pan Tang, and he was just the perfect choice."

From their debut album, *Bonded By Blood*, to *Force of Habit*, Exodus has seen more than a few changes in lineup. They began with Bay Area legend Paul Baloff on vocals and Kirk Hammett, now with Metallica, on guitar, but their roster now includes guitarists Holt and Rick Hunolt, vocalist Steve "Zetro" Souza, bass player Mike Butler, and drummer John Tempesta.

Baloff was "booted" from the group after *Bonded By Blood*.

"He was just leading us on a one-way path of destruction," Holt said. "He was our partner in crime. If you knew the guy like we do, and see him nowadays, he has not changed one bit. He'll steal the last dime out of your pocket, he'll destroy your house and take whatever he wants."

"That was part of the beauty of Paul. But we knew in the future, we weren't going to go anywhere

with any of that going on, and Paul wasn't about to change."

Holt said replacing Baloff was by no means easy, but Zetro, then a singer with Legacy (now Testament), was a perfect choice.

"Replacing Paul was like replacing the Pope," he said. "And Zetro's first gigs were like a nightmare, people throwing shit at him, going, 'Baloff! Baloff!' But we knew he was the only guy who would fit in, especially with our attitude then. It worked out just fine."

Today, Holt describes the band as "five little Tasmanian Devils on amphetamines, just eating our way through the world." But why haven't they eaten their way up the album charts yet?

"Maybe our music is just a little too intense for some people," Holt said. "And we don't do ballads, or create funny little images for ourselves that take away some of the offending nature of the band."

But don't expect them to be content with staying "underground."

"I want to crush as many people as I can!" Holt said. "My dream is to play a damn stadium and just completely slaughter 80,000 people, and send 'em all home with unexpected bowel movements!"

Although his high-speed riffing would prove otherwise, Holt isn't exactly a "metalhead."

"I don't really listen to a lot of heavy metal," he said. "I listen to a lot of hip hop and funk. The closest I listen to heavy metal is mostly industrial stuff—I mean, I've been listening to Ministry before Ministry became in vogue."

Holt describes himself as "generally, a fun-loving guy," but does anything make him really angry?

"Well, there's the fact that I ain't a goddamn millionaire yet," he said, sarcastically. "No, what really pisses me off is bands that say, 'We've been working for so long to go platinum like we just did, I mean, ever since we formed nine months ago.' Nine months?! I mean, you guys don't even know each other yet; that's why bands like that break up."

"No, what really pisses me off is that I can't slam dunk. I'd make a fortune in pickup games, if I could."

Ah, his true love... "Pretty much all I do nowadays is play basketball. I'm a demon on the court—the white Charles Barkley. I just can't get a lot of height."

"I'm Mr. Health Guy. Boring

HABITUAL OFFENDERS



PHOTO COURTESY CAPITOL RECORDS

Exodus—from left: Steve Souza, Mike Butler, Rick Hunolt, John Tempesta, and Gary Holt—have recently released their fifth album, *Force of Habit*. The San Francisco area-based speed metal band, which has been banging heads since 1982, are now on tour with Black Sabbath.

'Habit' hard and heavy, but not too fast



EXODUS
Force of Habit
Capitol

B+

By BRIAN SANDERS
INTERMISSION EDITOR

In 1985, Combat Records unleashed Exodus on the world with their debut album, *Bonded By Blood*. It was harder, heavier, faster, and more riff-based than most poseurs out there wanted to claim they were.

Seven years later, they are on Capitol, and they have discarded most of the high speed and riffs, but they are still hard and heavy

(accent on "heavy").

Especially on their new album, *Force of Habit*. There are still a few of the speed-riffs, mind you, but who else would dare put them on their album? Okay, maybe Metallica, maybe Megadeth. But Exodus hasn't really toned their assault down that much, like the other two bands. They remain one of the heaviest of their genre.

Listen to their first single, "Thorn In My Side," which guitarist and songwriter Gary Holt describes as "a dedication to people who've always told you you'll never achieve anything."

Lyrical and musically, they achieve a lot, as Holt and other guitarist Rick Hunolt lay down a hard, relentless groove.

Steve Souza's growl is slightly reminiscent of late AC/DC vocalist Bon Scott, taken down a register. His vocals fill the songs with a basic gimme-a-hard-time-and-I'll-kill-ya tone that perfectly matches the music.

Despite the mediocre cover versions of the Rolling Stones' "Bitch" (with horns? How un-metallic!) and Elvis Costello's

"Pump It Up," *Force of Habit* succeeds for what is there. Exodus isn't afraid to insert topics into their barrage: listen to "Fuel for the Fire," about the Gulf War, "Good Day To Die," about a friend of Souza's who committed suicide, or "One Foot In The Grave," about heroin addiction.

They do stray into overlong territory with "Architect of Pain," an 11-minute epic dealing with the Marquis de Sade. And they do the somewhat compulsory "Feeding Time At The Zoo," a we-love-our-fans cut that, well, went out of style with Metallica's "Whiplash." But when you're playing speed metal, you play for the fans, not the critics.

So, in a way, all is forgiven, since the cream far outweighs the crap in this crop. In an age where most metal groups keep on about the sex-and-drugs-and-rock-and-roll ethic, or run the same satanic treadmill, Exodus remains one of the few who stand out. And *Force of Habit*, complete with expert production by Chris Tsangarides, keeps them standing out.

▶ Please see HOLT, page 11

Painters' debut LP dark, lush

RED HOUSE PAINTERS
Down Colorful Hill
4AD/Warner Bros.

B

By BRIAN SANDERS
INTERMISSION EDITOR

Quietly begins a song called "24," so quietly it's possible to hear a pin drop over the guitar, on the San Francisco-based Red House Painters' debut album, *Down Colorful Hill*. "So it's not loaded stadiums or car parks," moans lead singer Mark Kozelek. "And we're not kids on swingsets on the blacktop."

"24," the leadoff track, provides a murky beginning to the album, as well as a meter for what's about to follow. It's dark, lush, and slow, which gave one critic inspiration to describe the Painters as "Joy Division on Demerol."

From his lyrics, Kozelek doesn't sound like he'd be someone to have a good time with at a party, unless the late, great Joy Division singer Ian Curtis would be there—in spirit, anyway. Or maybe Mark Eitzel of American Music Club, whose exposure to

PAINT IT BLACK



PHOTO COURTESY WARNER BROTHERS

The San Francisco-based Red House Painters recently released their six-song debut album, *Down Colorful Hill*, a collection of remixed demos recorded over a three-year period.

the group set their ball rolling.

There are only six tracks on the album (including two tracks that hit the 10-minute mark), each one sounding like a piece of "mope rock" history mixed with a piece of "art rock" history. "Medicine Bottle" evokes the Cure crossed with Pink Floyd, while the title track sounds like a cross-pollination of early Pixies (another 4AD band) and Genesis. (It's apparently all in the length.)

The one exception is "Lord Kill The Pain," with Kozelek asking God to kill his girlfriend and his best friend, "cause I saw them

making eyes again." Lyrically, it sounds as downcast as the rest of the album, but it's the bouncy tempo that sets the song apart.

But the alternative-rock world doesn't need another Joy Division—or does it? With R.E.M.'s ramblings about shiny happy people and everyone else either happy or angry (except the Cure), the Painters' music is a good antidote to the smile-or-I'll-kill-ya feelings pervading the world, and they're perfect for 4AD.

Early 1993 promises more of this stuff, so don't get too happy in the meantime.

Far too heavy

This Mob should be lynched

LYNCH MOB
Elektra

D

By JEFFREY SLATTON
ASSOCIATE EDITOR

Lynch Mob has been touring for a couple of months now in support of their latest self-titled album release. Touring may be the only way for this California-based group to get the word out about their work. After all, MTV and the radio stations have nearly shunned "The Mob."

The new release is a plodding, guitar-driven piece that may leave your eardrums in need of a readjustment.

Ten songs to bang your head to seems to be the goal of Lynch Mob on this album. "The Mob" is composed of George Lynch, guitar; Mick Brown, drums; Anthony Esposito, bass; and Robert Mason, vocals. Lynch is a former member of the metal band, Dokken.

Inside the album jacket, "The Mob" doesn't give the lyrics to the songs; instead, they have small paragraphs showing their interpretation of the song.

"Jungle of Love": "Let me sing between the things that you've been swinging. Tie me up!"

"Tangled In The Web": "Hypnotizing, my temperature's



rising as the sweat rolls. From my head to your lips."

"No Good": "I'm the evil in the Bible, go to church but never pray. I'm a sister with a habit, a preacher never saved."

"Dream Until Tomorrow": "Trust in my love. You know only time can separate us."

"Tie Your Mother Down," originally recorded by Queen: "Dedicated to the memory of Freddie Mercury." (Duh.)

"Cold Is the Heart": "Icy hand behind a velvet glove. As she sits on the face of the world."

You get the idea.

Lynch Mob was never really my kind of band, so therefore I didn't particularly like the album. It had a very heavy sound that seemed to never let up. Don't get me wrong, I like a lot of metal groups, but Lynch Mob wasn't my style.

70s rock meets 90s bands in K-Tel tribute

Smithereens, Javelin Boot, King Missile lead the pack in Pravda compilation

VARIOUS ARTISTS
20 More Explosive
Fantastic Rockin'
Mega Smash Hit
Explosions!
Pravda Records

A-

By BRIAN SANDERS
INTERMISSION EDITOR

Sherman, set the Wayback machine for the 1970s! "Well, gee, Mr. Peabody...."

Ah, yes, the 1970s....if anyone can remember some of the one-shot pop wonders of that decade, and then still harbor a feel for today's alternative rock, this is the album for them.

Pravda Records released 20 *Explosive Dynamic Super Smash Hit Explosions!* last year, a tribute to the jam-packed K-Tel Records packages of the 1970s complete with songs the average college

student might not remember, all given new life by the likes of Mojo Nixon (Kenny Rogers' "Just Dropped In To See What Condition My Condition Was In"), Poster Children (a delightfully grungy version of Donna Summer's "I Feel Love") and the New Duncan Imperials (just imagine what they did to "Convoy," C.W. McCall's paean to CB radio), among others.

Now, here's the sequel, 20 *More Explosive Fantastic Rockin' Mega Smash Hit Explosions!* and the result is (like, oh, wow, man) more of the same, but better, with a few recognizable names (Smithereens, Javelin Boot, Poi Dog Pondering) and a few that might induce laughter on sight (Dayglo Abortions, Goober & The Peas, Enormous Richard).

Some of the songs are given loving translations, like they really grew up with this stuff. The Posies, for example, give the soul classic "Ooh Child" a good

makeover, as do Head Candy with Rod Stewart's "Maggie May" and the Fastbacks' version of Elton John's "Rocket Man."

The best of these is Javelin Boot's take on Abba's "Knowing Me, Knowing You" (Abba is also represented on Milo Binder's disjointed version of "Dancing Queen"), right down to the harmony vocals. That, and the Smithereens' version of Ringo Starr's "It Don't Come Easy," would not sound out of place on CD 98, or even KSYN for that matter.

But the ones that would be what makes 20MEFRMSHE (to repeat the title word for word, over and over, would run the average person out of breath) a necessary compilation album. Take, for instance, Frank Mills' elevator-music staple, "Music Box Dancer." Enormous Richard start it out with the obligatory piano, but then they turn it into a boe-down (complete with vocals!) that

makes the old one sound like it's ready for Meals on Wheels.

Or how about King Missile's version of "Still The One"? Turn the verse into a ZZ Top blues workout, put the chorus at the end and stuff it with goofy sound effects like police sirens and distorted belches. Or Barry Manilow's "I Write The Songs," cheerfully mutilated by Dayglo Abortions. Now the vocalist sounds like he really has been alive forever, and he's been smoking filterless Camels all the time. And Manilow's piano and cheesy string arrangement has thankfully been replaced by a garage band.

Remember *The Donny and Marie Show*, where the Osmond brats would come out and sing "I'm A Little Bit Country (I'm A Little Bit Rock 'n' Roll)"? Another gleeful mutilation, this time by John Wesley Harding and Kelly Hogan, in which Donny's always getting stoned and Marie sits at home, alienated by her



noise of choice.

And that is by no means all, kids. Imagine Dash Rip Rock ripping through "The Rapper," or the Squirrels sticking "Seasons In The Sun" and "The Hustle" together, with lead vocals by a 10-year-old.

Right now, Pravda's already working on a third volume of this stuff. Oooh, rapture! If you like 20MEFRMSHE, find the first collection (either is available for \$8.00 on cassette or \$12.00 for compact disc from Pravda Records, 3823 N. Southport Avenue, Chicago, ILL. 60613) and wait until they unleash number three. Maybe it will be as valuable as the first two.

Real cowboys—from Detroit, of all places

Goober & The Peas inject punk power, sense of humor into country music mix

GOOBER & THE PEAS
The Complete Works
Of Goober & The Peas
Detroit Municipal

A-

By **BRIAN SANDERS**
INTERMISSION EDITOR

Question: What do you get when you mix the humor, music, and personality of 1940-era Grand Ole Opry hillbillies with alternative rock?

Answer: Goober & The Peas, a band from Detroit who have opened for the likes of Bob Dylan and Red Hot Chili Peppers, and was named Best Rock Band in 1990 and/or 1991 by a few prestigious (?) Detroit papers.

With the question and the answer in mind, another question arises: Are they really that good?

Another answer: Hell, yeah. Or, in Nashville-speak: Yee-haaa!

The Complete Works of Goober & The Peas, which probably isn't a suitable title (they've been at it since the mid-1980s), is a successful hokey-pokey hybrid of punk and "real country" (read: Hank Williams, *Senior*) that would make anti-purists like Garth Brooks and Billy Ray Cyrus run for cover. In fact, if Mr. Cyrus was ever caught singing something like "Hot Women (Cold Beer)" or "My Own Best Friend," his fans would forget about "Achy Breaky Heart" and drop him like a ton of bricks.

British soul singer makes inspiring debut

EPHRAIM LEWIS
Skin
Elektra

A

By **KRISTA CURRY**
STAFF WRITER

Breathtaking, expressive, inspiring, motivating and compelling are a few words that describe Ephraim Lewis' debut album, *Skin*.

It is a distinct album because of its unique sound and style. "It's not a specific thing, like dance music, reggae, and rock," Lewis said. "It's late night music."

The form of the music is similar to Marvin Gaye and

Besides, Cyrus is just too goldarned lame to sing something like this: "She's not too skinny, but she is too fat / She's a real humdinger, I don't like 'em like that / She got an upturned nose and a piggy's ears / But her

daddy's got a fridge full o' nice cold beers!"

But *The Complete Works* has a little sumthin' fer ever'one, y'all. "Consider Me" starts with a down-home pedal steel guitar solo, then jumps headlong into a

jangly, Byrdsy rhythm. "My Own Best Friend" sounds like it's going to be a Roy Rogers-style solo-guitar sing-along, but that punk power kicks in like a Brahma bull after seeing red.

The album's real draw, howev-

er, is its sense of humor. On "Nothing Like Hers," Goober pines over a turkey sandwich with mashed potatoes, replaced by a Swanson microwave meal. "Hunt for Grandpa (Let's Go)" turns the table on Brooks' "Papa Loved Mama" ("Let's go hunt for Grandpa / Treat him like a deer") with a malicious twist.

Best of all, there's "Funky Cowboy," which gives a listener more reason to believe that Garth Brooks is more of an extension on John Travolta in *Urban Cowboy*—a Texan on the outside, but a fake ol' city slicker at heart. (The CD also contains a remix of "Funky Cowboy," complete with the infamous "Funky Drummer" beat and tons o' samples.)

Another plus is the near-perfect production by John Wesley Harding—imagine that, the British can be country music fans, too—and engineering by punk mainstays Sean Slade and Paul Kolderie, who have worked with the likes of Big Dipper and Firehose.

In a perfect world, Goober & The Peas would be making a million bucks (along with the likes of Waddie Mitchell), and faux cowboys like Brooks and Cyrus would still be struggling to be heard on some two-bit label in Nashville. Pick up a copy of *The Complete Works* and get the picture.

The Complete Works of Goober & The Peas is available from Detroit Municipal Recordings, P.O. Box 20879, Detroit, Mich., 48220.

HOEDOWN IN MOTOWN



PHOTO COURTESY DETROIT MUNICIPAL RECORDINGS

Goober (in white) & The Peas have been entertaining audiences in their native Detroit since the mid-1980s, with their deranged mix of punk rock, 1940s style country music, and eclectic humor.

R.E.M.'s latest: not a shiny, happy 'People'

R.E.M.
Automatic For The People
Warner Bros.

B+

By **JEFFREY SLATTON**
ASSOCIATE EDITOR

Coming off an album that reached Number One in several countries around the world, R.E.M. was challenged with creating a better record this time around.

Their effort, *Automatic For The People*, is an album that may leave some classic R.E.M. fans scrambling for the album jacket to be sure of what they are listening to.

"Automatic for the People" is the motto of a man named Dexter Weaver, who for the last 10 or 12 years has run the best soul food restaurant—in my opinion—in



R.E.M.

the South, Weaver D's," said R.E.M. drummer Bill Berry.

The album is full of deep lyrics, typical of past R.E.M. albums. And these are hit to a T by vocalist Michael Stipe, who has become best-known for his T-shirt collection at the MTV awards. Where *Out Of Time* seemed to concern itself with time and love, *Automatic* is

themed more in mortality, according to the band.

Mortality seems to be a good word to describe the album because it is dark, slow, and somewhat dreary at times. With songs like "Drive," "Sweetness Follows," and "Man In The Moon," this album is sure to become another classic among R.E.M. fans.

► Please see LEWIS, page 11

BACK TO REALITY



PHOTO COURTESY CAPITOL RECORDS

Great White (from left: Audie Desbrow, Jack Russell, Mark Kendall and Michael Lardie) take a break from substance abuse, among other things, on their latest album, *Psycho City*.

Great White goes 'Psycho'

But too many of their songs still sound the same

GREAT WHITE
Psycho City
Capitol

C+

By SHERI RULE
STAFF WRITER

Not ever having been much of a Great White fan, I remember hearing "Once Bitten, Twice Shy" to the point of memorization during the summer of 1989, and upon receiving this assignment still had to ask, "Oh, they sang that?" I figured it had been done by Poison or Guns-n-Roses, whom I also don't listen to much, but whose names come annoyingly to mind whenever I hear totally unrelated, rhyming verses with a repetitious chorus.

As if struck by lightning, I realized what the problem was. The band, consisting of manager/co-producer Alan Niven, keyboardist/guitarist/co-producer Michael Lardie, drummer Audie Desbrow, guitarist Mark Kendall and vocalist Jack Russell had apparently been abusing substances best taken in moderation during the heyday of their albums *Once Bitten...* (1987), *...Twice Shy* (1989) and *Hooked* (1991).

(If it weren't for the press releases, I would miss out on a great deal of completely necessary, definitely helpful information.)

I was able to snag *...Twice Shy* from a friend's little brother, which has the infamous aforementioned song. Though I'm not reviewing this one, I found myself listening to "Angel Song" a few times and actually analyzing "Mista Bone," for although it rhymed just like the others, it had continuity. I knew exactly what they were trying to say.

After establishing that I did like some of Great White's stuff, I listened to their new one, *Psycho City*.

According to the press release, the band was living in the Santa Ynez Mountains of California in a huge house where they ate, worked out and made the album for approximately two months. There is a reference to the band's "newfound sobriety," which either means they are merely taking a break from substance abuse or are permanently off the dope. It works for me, because the songs did not have the fluff and sex-sex-sex, I-believed-in-love-until-she-broke-my-heart sound dispersed throughout *...Twice Shy*.

Psycho City is a breakthrough album of sorts for the band. They are trying to voice frustrations and anger that has built up. This was their way of releasing pent-up steam, and in the press release, Lardie says it best: "The songs are about things that we have no necessity to put up with anymore...we could be mad about things or we could say it in song. But some of the songs that have a very negative viewpoint still have an energy to them." This is especially true with the title song, which starts off with a real death threat heard on an answering machine.

On side two, the ballad-esque "Love is a Lie" offers a breather from the loud repetitiousness of the album, which carries over to the bluesy "Get on Home."

My major complaint with *Psycho City* is that midway through a song on side one, I accidentally switched the tape direction on my cassette player and did not notice any difference in the music.

Great White seems to have reached a plateau in which they have discovered what they want, and although they may not like the way things are, they can now deal with it.

Chapman rocks Evangel College

Contemporary Christian singer moves crowd despite atmosphere

STEPHEN CURTIS
CHAPMAN featuring
Susan Ashton and Out
Of The Grey
Evangel College
Springfield

A-

By KAYLEA HUTSON
EXECUTIVE EDITOR

One of contemporary Christian music's brightest stars provided concertgoers an intimate setting for the performance of his latest release.

Held in the chapel at Evangel College in Springfield, Steven Curtis Chapman's Sept. 20 evening concert was entertaining and uplifting for the approximately 2,300 in attendance.

The event began with performances by Out Of The Grey and Susan Ashton.

Out Of The Grey provided an

interesting set, but sang ballads instead of performing upbeat, crowd-psychoing-up music.

Susan Ashton, however, did the job of a good opening act by prepping and energizing the crowd for Chapman.

While Ashton fired up the crowd, the atmosphere was still somewhat subdued, not responding with anything other than applause. Usually in a concert situation, people are dancing by their seats and in the aisles. However, due to rules at Evangel restricting dancing, the crowd was forced to hold back their exuberance.

Prior to the concert, the public relations officer for Evangel informed the crowd not to stand on the chairs and hang from the balcony rails, as they did in the afternoon concert. This could have had something to do with the subdued atmosphere.



Stephen Curtis Chapman

Finally, towards the end of her set, people finally began to stand up, and appeared to get excited.

As Chapman burst onto the stage to an enthusiastic round of applause and bright lights, his music was enough to have at least one rebel dancing in the aisle. Chapman told the crowd their exuberance reminded him of earlier concerts in Springfield when he was beginning his career.

When Chapman sat down on stage to play a soulful medley of his past songs, the entire house fell silent.

► Please see CHAPMAN, page 11

Alice's 'Dirt' picks up where 'Facelift' left off

ALICE IN CHAINS
Dirt
Columbia

A+

By JEFFREY SLATTON
ASSOCIATE EDITOR

I first heard of Alice In Chains when I bought tickets to a 1991 Van Halen concert in St. Louis, and there they were: "Van Halen with guest Alice In Chains."

My friends and I thought, "Who is Alice In Chains?" Then we decided to buy the album just to see what it was like. That opening show by Alice was the best show I saw that year and made me an instant fan. Although the album released then, *Facelift*, got little or no press, it continued to be one of the most played in my collection. Since then, the group released an EP, *Sap*, and appeared in the Cameron Crowe movie, *Singles*.

Alice now has a new album on the shelf entitled *Dirt*. This col-

lection seems to pick up where *Facelift* left off, and it rocks.

The first single is "Them Bones" and gives a good indication of what the album is like. Following are: "Dam That River," "Rain When I Die," "Sickman," "Rooster," "Junkhead," "Dirt," "God Smack," "Hate To Feel," "Angry Chair," "Down In A Hole," and "Would?" from the *Singles* soundtrack.

Lead singer Layne Staley shares some of the vocals on this album with Jerry Cantrell, who played only guitar on the first release. Mike Starr grinds out the bass, and Sean Kinney sounds good on drums. At that show in St. Louis, Kinney's smashes on "Sea Of Sorrow" were louder than anything Alex Van Halen could muster that evening.

For those of us who missed their show with Ozzy Osbourne and Blind Melon at Swiss Villa a few weeks ago, don't despair; for a tour is currently in the works. Don't expect to see them in Joplin; however, St. Louis or Kansas City is a good bet.

Bigbang explodes with new energy as Sundogs

Local band reshuffles, changes name

By ANGIE STEVENSON
SENIOR EDITOR

Commotion. While Sundogs vocalist Shawn Damm clears away remnant beer cans (which, of course, are collected only for their "aesthetic value"), Tim Metcalf messes with a guitar riff and bassist Jason Sloan tunes. Tony Ferguson sits virtually trapped behind his drum set in the equipment-packed, dimly-lit, garage-turned-rehearsal-haven. Incense burns.

The tape is rolling now; the guys take their cue and have a seat. They've gone through a mini-metamorphosis of sorts and they're anxious to talk about it.

The local band, formerly known as bigbang, recently played a game of musical musicians. When the music stopped, there was a new face behind the guitar which, the guys contend, makes for essentially a whole new band.

"It ain't bigbang," said bassist Jason Sloan. "It may be three-fourths the same band, but it's not bigbang."

Bigbang was about a year old when "creative differences" created some tensions, inadvertently stifling the group's potential progress.

"The creativity just turned stale," Damm said. "The personalities in the band weren't jelling well. It became competitive."

"I think it's better for everyone this way. We have to do whatever it takes to keep moving forward."

Newcomer Metcalf seems to have been the proverbial missing link, since somehow everything seems to mesh now.

"It's a clean slate now," Damm said. "It's a real open zero-zero thing. We don't owe each other anything and we're actually get-

ting to become friends—not just coming together for a period of time to write a song—and it frees up Tony and Jason and I to become friends the way we weren't before."

"We feel loyal to each other—it's kind of like having another family."

Metcalf says they mix well musically and have a common bond.

"We are four guys who have a need to play music," he said; "not a want to play music because 'you get babes' or whatever." ("Blasphemer!" chides Sloan, who, incidentally, admits to shunning the piano to take up the drums in the sixth grade because "the babes thought it was cool.")

"We're finally getting our priorities straight," Damm said. "We don't give a f— about the Friday/Saturday night life and all that shit. We know what we want to do and we're incredibly focused right now. This is all I think about every day, every night."

So what does all of this mean for their music?

"It's very evident to all of us that the music we're playing now has a lot more soul to it," Damm said. "It just feels right."

They've been together a month now and have seven "Sundogs originals" to show for it. The group plans on hanging on to about four or five old originals.

The new music evolves from a blend of diverse musical backgrounds including jazz, funk, and blues, all thrown in with heavier rock tones for support. They're emphatic about not having a label stuck on their music, but describe it as "psychedelic, mid-to-low-tempo material influenced by late 60's music, topped off with a Seattle sound."



ANGIE STEVENSON/The Chart

Sundogs: (Left to right) Shawn Damm (vox), Tony Ferguson (drums), Jason Sloan (bass), and Tim Metcalf (guitar)

Or something like that.

Lyricaly, the band is breaking away from "pretentious love songs."

"The stuff I'm trying to write now has to do more with subconscious thought and dealing with your own personal demons," said Ferguson. "Anyone can write a love song. I don't think that takes anything."

According to Damm, the new material is instinct-driven and "just completely elevated above anything we've ever written."

"Everyone's just more creative," he said. "We don't want to become the early-U2-political-fighting-band and all that shit, but we definitely don't want to sit back and write stuff that doesn't have a message."

When Sundogs emerge again

on the live circuit, they plan to whittle their original-to-cover ratio down to about 80-20.

"The further along we get, our covers will become more salutes to certain bands than anything else," Sloan said.

One thing the band still wants to work on is their live shows.

"We really haven't completely leaned to enjoy ourselves on stage yet," Damm said. "The crowd seems to dictate how much fun you have. Some crowds really intimidate you."

Sloan said they're at their most vulnerable when playing original material because, "You're thinking, 'I've got to play this just fantastic and if somebody doesn't enjoy it then it's almost—no, not almost—it is an insult of sorts, like I haven't

done my job."

Locally, Sundogs will be playing at Kappa Alpha fraternity's "all Greek" Halloween party. Past that, they have invitations to open for Primus in Fayetteville, Ark. and to headline The Zoo at Fayetteville's River City as well. No dates have been set for either gig.

All of this is leading to the ultimate goal of recording. The group hopes to have a demo in the can before the end of the year, but is currently battling money constraints.

"It's not like we want to be following Van Halen and have our names plastered all over 92.5 and all that shit, but we really enjoy our music and we want to show people what we've created."

Sundogs hopes to relocate to Kansas City this summer, looking to gain a fresh perspective from a different environment.

"When you're on the road and silly little things happen to you, it's just a life experience," Ferguson said. "It bonds you."

So far the group has been "bonded" by several fond memories, like the time Ferguson's car was stolen before a show, and when they started a Kansas City performance only to realize the P.A. wasn't on. And then, who could forget the time Sloan fell off the stage. Ah, the good old days. But the guys maintain that even bad experiences have certain merit.

"You have to know where you came from to know where you're going," Ferguson said.

"We've gotten a lot of really good support in Joplin. There's a fringe group of people who have helped us tremendously."

The new name itself is signature of a new attitude, a new band. They were looking for "something that would express the band somewhat," and after tossing around "about 25 million other names" they kept coming back to Sundogs: a small round halo on or near the parabolic circle. Or, by Sloan's interpretation, it's "where the atmosphere is just right."

► CHAPMAN, from Page 10

Chapman told the audience he wanted to share his faith in God with the crowd through his music and words. He then sang a moving ballad he wrote about his relationship with his wife, Mary Beth.

During the funky, upbeat rendition of "Got To B Tru," Chapman and his band brought the crowd to near hysterics with their stage antics and dancing.

(Yes, that's right, dancing. I guess no one bothered to tell them that dancing to even "Christian" music was against the rules.)

Unlike many other concerts recently performed by Amy Grant and Michael W. Smith, this concert was very spiritually oriented, with references throughout the concert concerning faith in God, and an altar call near the end of the performance.

► HOLT, from Page 7

life, isn't it? No tales about heroism or nothing."

If Exodus can stay away from that, they may last another 10 years. But, as Holt sees it, side projects might be the order of another day.

"Rick will be doing his 'techno' project—he's the rave king."

he said. "And I've got a rap band, Behemoth, with Andy Anderson of Two-Bit Thief—it's totally dope, it'll be super-huge, which will leave me very little time for Exodus."

"And Zetro, he'll be hanging out with the Raiders. Butler will be painting houses, 'cause he's

bored, and Johnny, he'll just be hanging out in L.A., going out with all these little Playboy bunnies."

Holt, who is married, has another "side project" coming sooner than that, however.

"I got a baby on the way in five weeks," he said. "I'm psyched."

► LEWIS, from Page 9

the point he is trying to make.

The new single, "Drowning In Your Eyes," is Lewis' vision of newfound love. "We're dancing in the morning sun / Could it be

that we've only just begun?"

"All that people need to know is there, in the record, if you listen closely enough," he says of the album. "It's about...being

open to the force that lends itself to goodness and love."

Skin is, therefore, an album where one can sit back, relax, and just feel how Lewis feels.

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ON THE SHELF

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Do dream girls come to life?

The power of thought answers "yes" to one man's beautiful question

By BRIAN SANDERS
INTERMISSION EDITOR

Paul was completely bored with the search for the perfect woman. The nightclubs, the dating services, the singles groups, the lot-none of them worked for him; all of them drove him to boredom. He'd given up as if he were meant to grow old alone, but if Miss Right were to hit him on the head with a shovel in order to get noticed, hell, he'd let her.

He had girlfriends, of course, but only in the sense that they were his friends who just happened to be of the opposite sex. All of them respected him, thought him attractive. But he was apprehensive to make a commitment (even for one night) to any of them. "Out of respect," he said.

It was a cold, rainy Tuesday night in the city. He'd given up all hope for the day's activities at 9:00, switched on the radio, and opened a bottle of Bass Ale. Beethoven poured from the speakers like rainwater from a drainpipe as he sat down to maybe write a letter to a friend. He sipped at his ale, and wondered whom he should write to.

Too many choices. His parents. No, he could just call them, but he didn't have a reason to tonight. And he had too many friends to choose from; besides, he could just as well call them, but he wasn't in the mood for long, drawn-out phone conversations this evening. He just sat there, staring at the stationery pad, writing down clever sayings as they popped into his head, making doodles, feeling drowsier by the minute.

As Beethoven came to a close, a mellow, female voice came from the radio.

"That was Beethoven's *Fourth Symphony* on Classics 89.3, conducted by...."

Paul's imagination suddenly woke up and shifted into overdrive. The voice became a catalyst, more than just a classically-trained disc jockey, more than just another voice announcing the time and the next selection, a Pachelbel piece. It lured him into the music, making him think harder each passing second about the voice.

We've got a voice; we need the body to go with it, he thought. It

surprised even him that he was having thoughts such as these. *Maybe this announcer is Miss Right with the shovel.*

The thoughts began to rain down on the pad like a ton of gravel released slowly, over about ten minutes, the time it took Pachelbel to air his music. She had to have been about 27, five-foot-five, perfect brown eyes, auburn hair that hung down to her shoulders, a face like some beauty from an early twentieth-century painting, lips as red as the ripest of cherries. Perfect body, 30-22-26. Perfect, indeed. *I can see that shovel coming down on my head now.*

The thoughts continued until he slowly but surely fell asleep, the voice lulling him like a mother singing the old Brahms tune to her baby, and Stravinsky's *Le Sacre du Printemps* provided the soundtrack for his slumber.

He was awakened by *Le Sacre's* climactic horn-and-string rush, and ten seconds of suspicious silence. And then that voice again.

"Did you like that?" This time, it was different. It didn't come from the radio. It was as if it was right in his ear. "Well?"

It was right in his ear. He turned around quickly, and there she was. Exactly as he'd imagined her.

"Uhhh, yeah," he replied, nervously. "I've always liked that piece, but I was always partial to Mozart's *Requiem in D Minor*."

Paul was shocked. He didn't know what to do. It had been so long—how long? who knows?—since he'd been alone with a woman this beautiful.

Well, you could fix her a drink, instead of sitting there with your mouth open so wide you could drive a stretch limo through it....

"Would you like a drink?" "Bass Ale," she replied. *Damn, she can read my mind, even.*

He ran to the kitchen and came back with two bottles.

"Uhh, I prefer my ale in a glass," she said, as Ravel's *Bolero* began to play.

Oops. He ran back, brought two wine glasses in, and poured the ale.

As he watched her sip her ale, he couldn't help but notice that every move she made was perfect.

"Stop staring," she giggled.



Illustration by Scott Clark

"You look like you haven't had guests here in some time."

He was startled. She was reading his mind like the National Enquirer.

"Well, I, uh—"

His sentence was cut off by a perfect, full-on French kiss. Wait a minute, here. This can't be happening. Not to me. No way.

He pinched himself hard to see if he was dreaming.

"Ouch!"

"What are you doing?" she asked, taken aback by his sudden exclamation of pain.

"Oh, never mind, uh—"

For the first time, he was drawing a blank. "What was your name again?"

She leaned over, embraced him, kissed him on the cheek, and whispered in his ear. "I don't even know (smack) what my name is (smack) until

you tell me (smack) what it is."

That's it! This has got to be a dream! He didn't care about giving her a name. He concentrated on the fact that it was just happening, as their lips met in a kiss so intense that he feared cardiac arrest.

But he didn't fight it; he just let it happen.

As the music became more intense, so did the kiss, until the *Bolero* reached its climax, and Paul passed out from the kiss.

He awoke at 4:02 the next morning, still in his clothes, to find two half-empty glasses of Bass Ale.

"And now, we're going to hear the 'Confutatis' and 'Lacrimosa,' from Mozart's *Requiem*," said the radio announcer, this time a man. As Paul reached to turn off the radio and go back to bed, the

announcer's words caught his attention.

"These two pieces are dedicated to Paul, from a woman who preferred to remain anonymous."

As he switched off the radio, he still didn't know if his encounter with the perfect woman was a dream or not. But whatever it was....

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